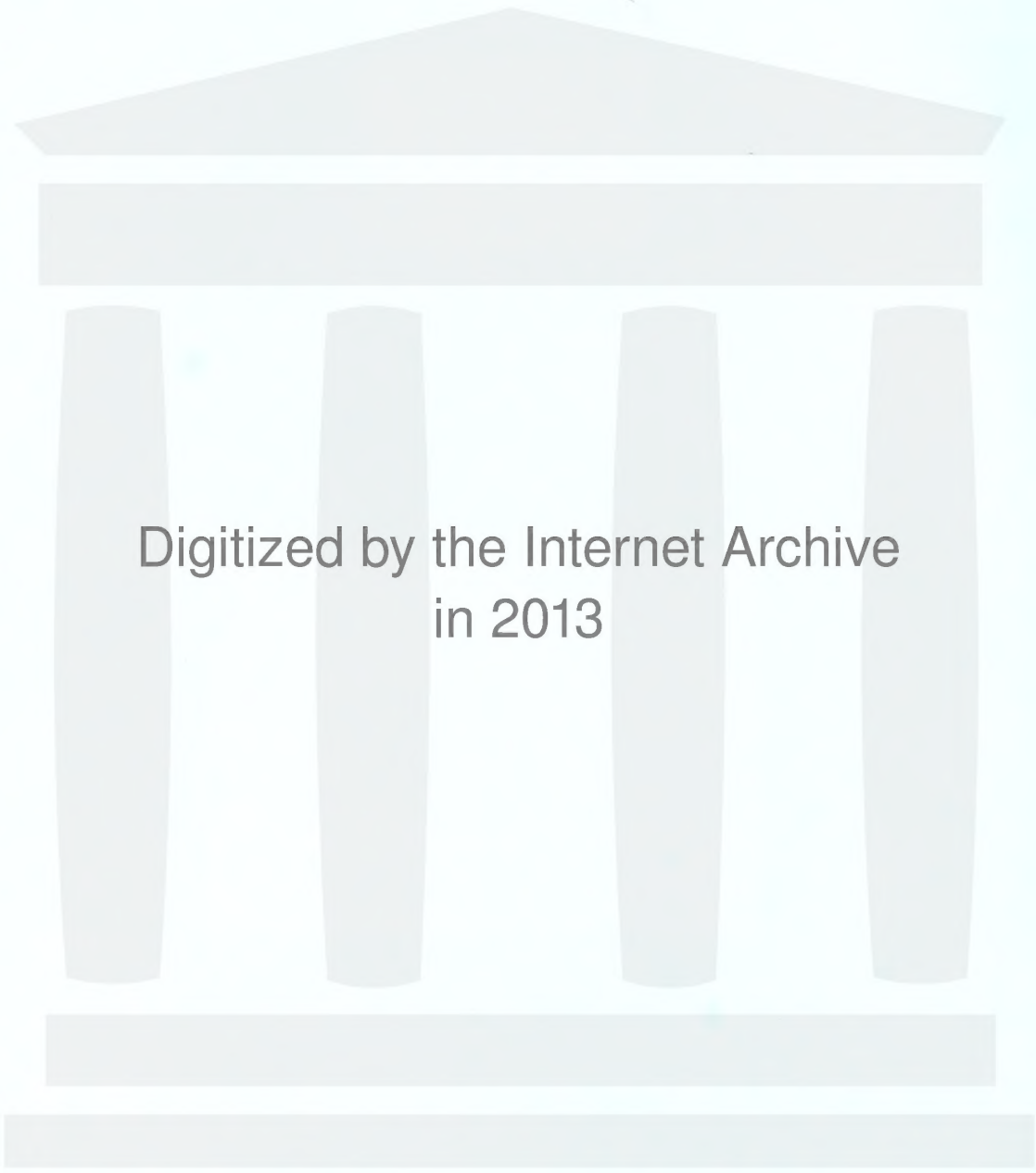
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JANUARY

Giorgio Armani's island retreat overlooking the Mediterranean, above left. Page 50. Above center: An elegant mix of periods and styles in a New York sitting room. Page 58. Above right: Customizing a sofa at Thomas De Angelis & Co. Page 92.

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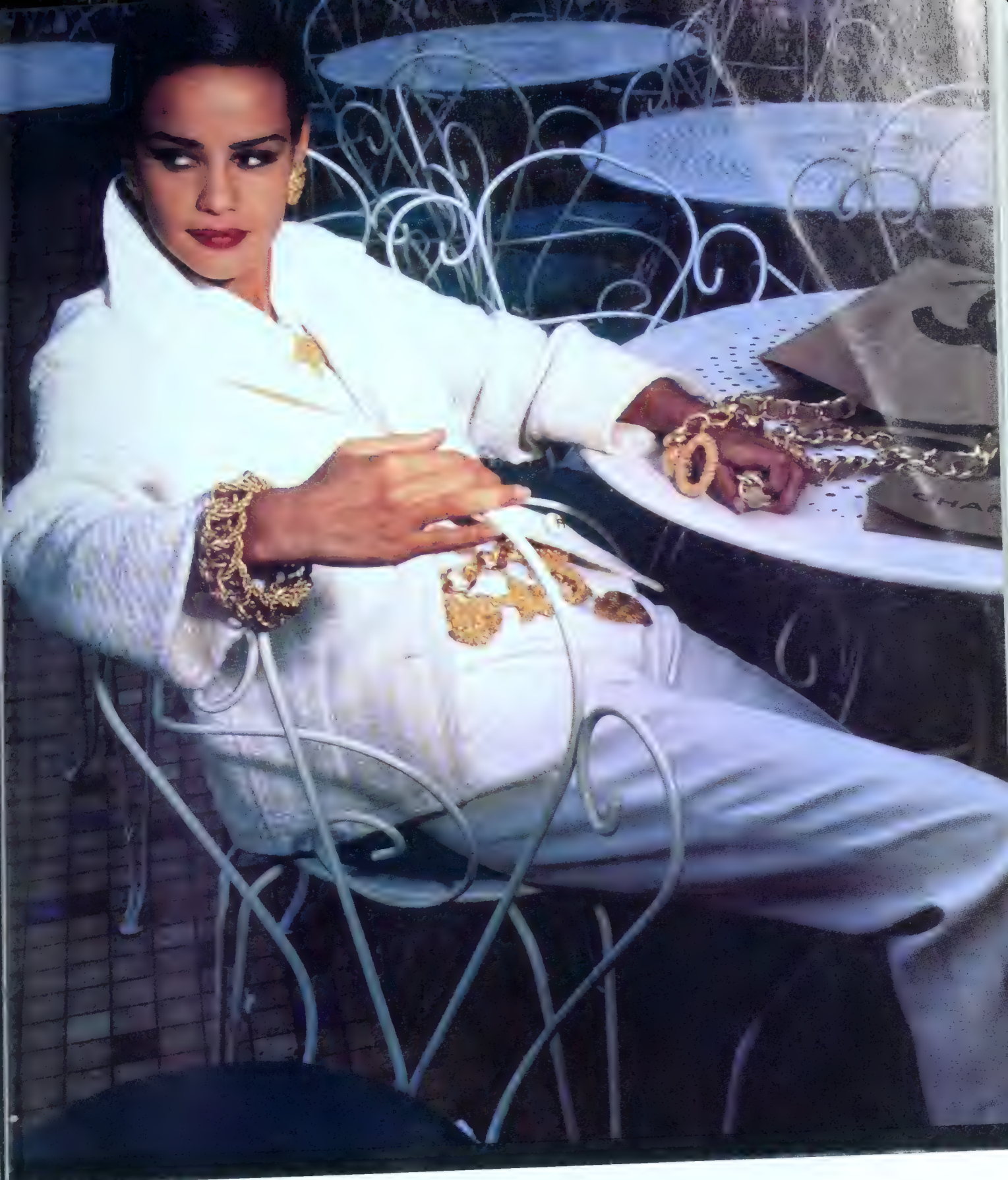
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COVER
Vivid colors brighten a dining area in a New York loft. Photograph by Michael Mundy. Page 106.



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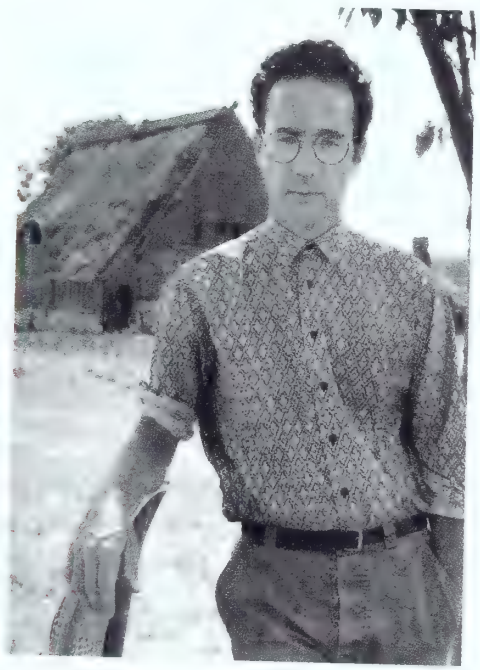
Contributors Notes



Oberto Gili has been working nearly nonstop for HG since 1984, when he moved to New York from Italy. For this issue he photographed interiors in three countries: Giorgio Armani's retreat on the Italian island of Pantelleria, the L.A. house of Amanda Pays and Corbin Bernsen, and the Paris studio of a connoisseur of modern design. Says Gili, "Fortunately, I love being on planes."

Marina Schinz, a garden photographer, turns her lens on her own upstate New York garden and the surrounding farmland. "I think it's a greater achievement to create a beautiful garden than to take good pictures," she says. "But I do see improvements through the camera that I miss as a gardener." Schinz recently won the Quill & Trowel Award from the Garden Writers Association of America for her contribution to the book *The Gardens of Russell Page.*





Christopher Petkanas explores the life and lasting influence of mid-century tastemaker Van Day Truex, who directed design at Tiffany's. An American living in Paris, Petkanas frequently escapes to the Lubéron Mountains, "a part of Provence that Truex pioneered." Petkanas is the author of *At Home in France,* a book about eating and entertaining in private houses, both grand and humble. He is at work on a history of the New York decorating firm Parish-Hadley.

Kathryn Ireland, an HG contributing editor, visits her friends Amanda Pays and Corbin Bernsen in the cottage they recently transformed into a rambling family house. Between buying trips in England and France for Ireland Pays, the Santa Monica decorating shop she owns with Pays, Ireland is at work on her own house: "It will probably look just like Amanda's—an occupational hazard when you keep shop together."





Umberto Pasti is a journalist who d vides his time between his home base Milan and a villa in Tangier, where h tends a "romantic half-Persian, hal English garden." For HG he writ about a twentieth-century decorati arts collection housed in a restored ar ist's studio in Paris that was designe by Le Corbusier's firm.


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Helen Frankenthaler

Helen Frankenthaler has long held the highest rank in contemporary painting. *Mountains and Sea,* painted when she was barely into her twenties, is credited with introducing the lyrical use of color to abstract expressionism.

Her work since, exhibited in the world's most important museums, is admired for its beauty and evocative power, and respected for its disregard of artistic fashion.

Although Frankenthaler leads a calm, ordered life, she embraces risks and adventure in her art. A strong believer in the magical spark that brings a good painting to life, Frankenthaler approaches her art intuitively, as well as intellectually, drawing inspiration wherever she may find it, "from nature and the unconscious to great artists of the past."

"I've explored a variety of directions and themes over the years. But I think in all my painting you can see the signature of one artist, the work of one wrist." And on that immensely talented wrist, Helen Frankenthaler has chosen to wear a Rolex.

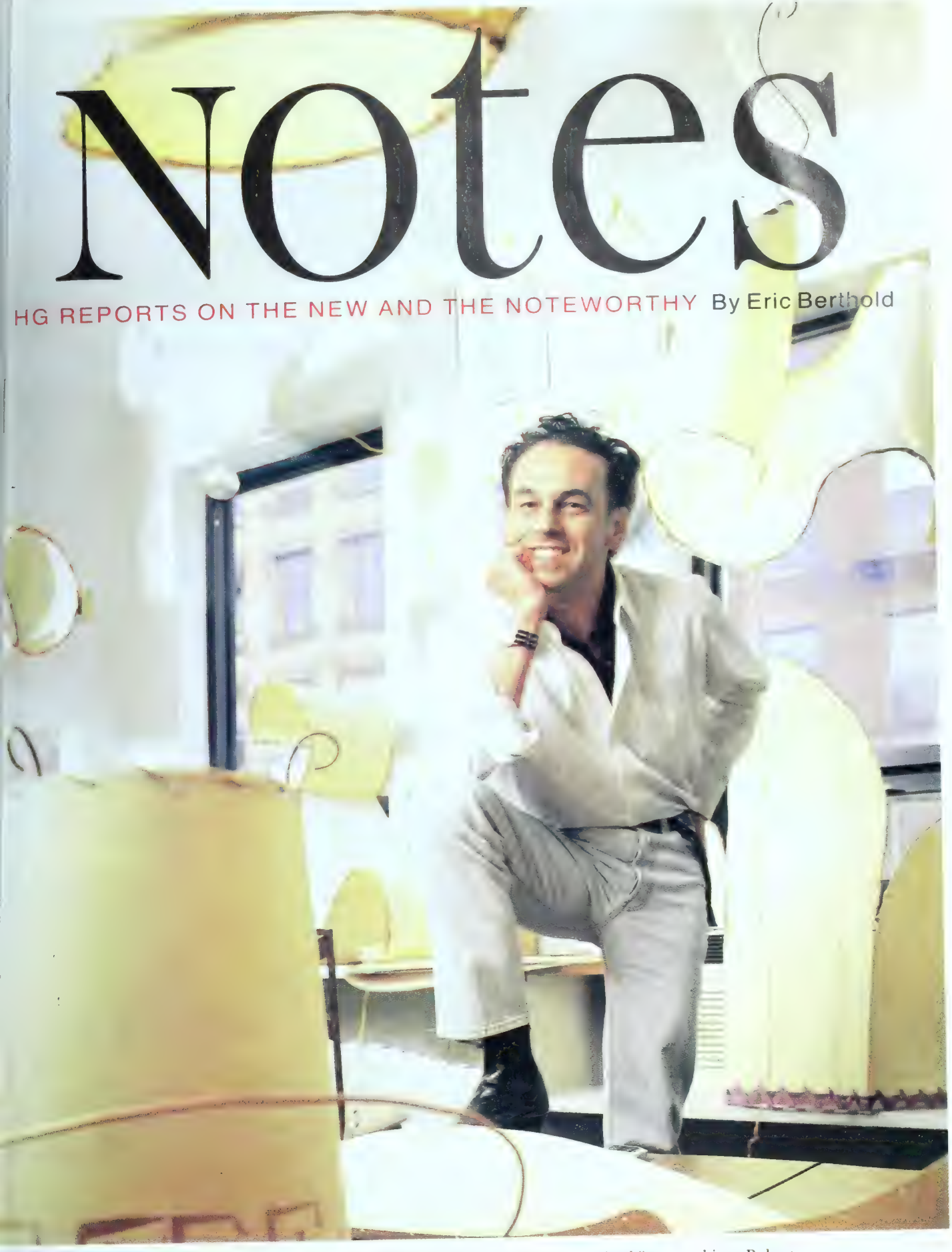
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HG REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold



"Learning from craftsmen is the best training I could have received," says architect Roberto Gerosa, who decided to design interiors, furniture, and lighting rather than join his Italian family's construction business. Using flexible materials, such as waxed papers from Paris and string more commonly seen wrapped around Tuscan herbs, Gerosa forms surprisingly strong light fixtures, with no two alike. Among his other creations are an adjustable Irish linen curtain and an ever-expanding series of small mirrors. (Claiborne Gallery, 452 West Broadway, New York, NY 10012; 212-475-3072)

notes



Graven Images The makings of an 18th-century-style print room (*left*), at Nicola Wingate-Saul Print Rooms, London (71) 821-1577 by appointment.

Ready to Wear Fashion's Adrienne Vittadini creates borders (*right*), wallcoverings, and fabrics for Gramercy. For information (800) 552-9255.



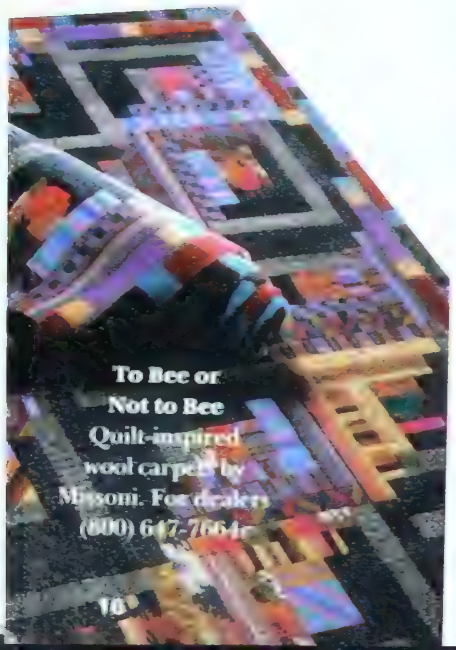


Eastern Standard Shaker Host chair (*above*) from McGuire. For showrooms call (415) 626-1414.

Apple Polisher Studded silver fruit (*below*) from Emporio Armani. For stores (212) 727-3240.





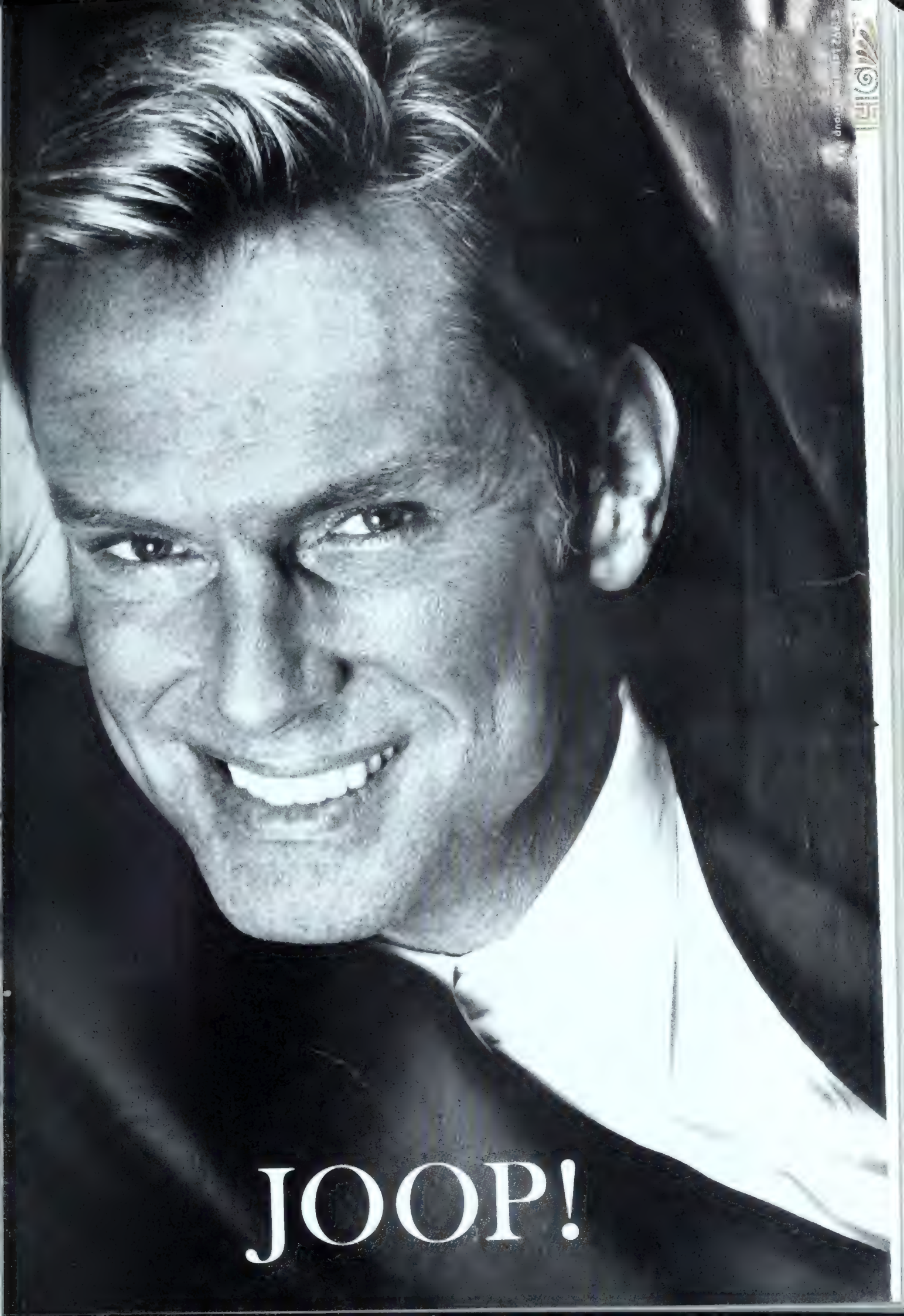


To Bee or Not to Bee Quilt-inspired wool carpet by Missoni. For dealers (800) 647-7664.



Cheers Hand-painted goblets (*above*) by husband-and-wife team MacKenzie-Childs. For stores (315) 364-7123.

Woman with a Mission Architect Lutah Maria Riggs's house in Montecito for Baron von Romberg (*above*), 1937–38, is among the projects represented in a retrospective. Dec. 5–Jan. 17, at the Santa Barbara Museum of Art. (805) 963-4364.


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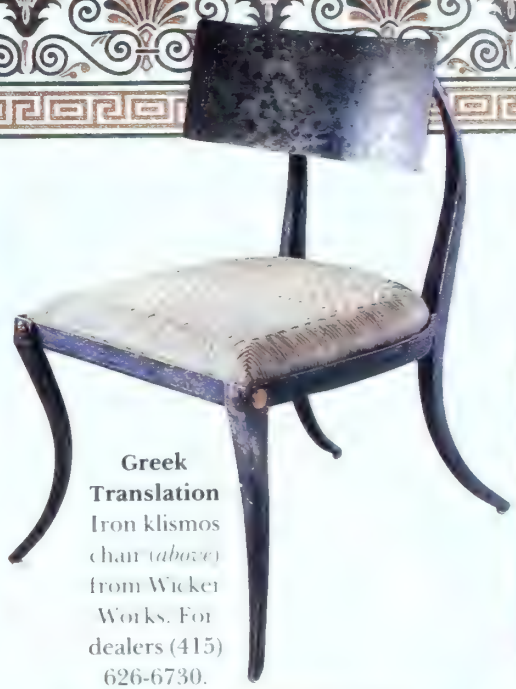
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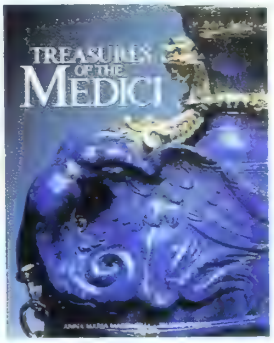
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atonic Relationship Hamilton wallpaper (*above*) and Plato order (*top*) from Quadrille. For showrooms (212) 753-2995.



Greek Translation Iron klismos chair (*above*) from Wicker Works. For dealers (415) 626-6730.



Family Album Explore another golden age with *Treasures of the Medici* (*above*) by Anna Maria Massinelli and Filippo Tuena (Vendome, $50).



Oedipus and the Sphinx Hand-painted floorcloth (*above*) from Grey Dun Studio. Call (212) 535-3194 or (518) 329-2671.



Attic Light J. Robert Scott's Amphora lamp (*above*), to the trade. For showrooms (310) 659-4910.

Notes



About Face Profile plate (*above*) from Timney-Fowler, London (71) 352-2263.



Neo-neoclassical English pottery (*above*), c. 1890, at Sentimento, 14 West 55th St., NYC (212) 245-3111 by appt.



Mediterranean Basin The ceramic tiles, mosaics, and molded faience used in the Amphibious bathroom (*left*) are available from Paris Ceramics. For brochure (203) 862-9538.

News

HG REPORTS FROM THE HOME FRONT

By Denise Martin

Q&A *How do you feel about mirrored walls?*

Albert Hadley: "Mirrors add sparkle and light and, when carefully used, can increase dimensions. But one must be careful that the reflections are what one really wishes to see."



Rita Hayworth and Orson Welles in *The Lady from Shanghai.*

Clodagh: "I hate them, hate to see the seams. Mirrored walls with seams call attention to themselves. But I do use enormous chunks of mirror in an architectural way." **Barbara Barry:** "I love them when they're framed in classic molding, with baseboard and trim. What I don't like is mirror just stuck on the wall so that you can see the edges—terrible, terrible."

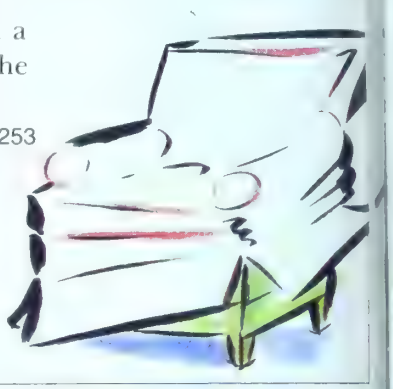
Adventures in the Rose Trade On September 18 the U.S. Department of Agriculture withdrew its controversial proposal to impose a two-year quarantine on roses from Canada in order to protect our national flower from rose wilt virus. The reason? Scientific evidence indicating that the sudden wilting, defoliation, and death ascribed to the virus may be caused by disease agents that already exist here. "A pathogen conclusively determined to be rose wilt virus has never been isolated," says Cornell professor Kenneth Horst, a plant pathologist who urged the USDA to consider the new research. He suggests that necrotic ringspot virus may be one of the real villains.

According to William E. Johnson, in the November issue of *The America Rose*, the USDA decision "calls into question" the entire U.S. rose quarantine on imports from Europe, as well as the ban on imports from Australia, New Zealand, and Italy. Peter Grosser of the USDA allows that the rules might be rescinded "if we determined that rose wilt virus was the only issue and research shows rose wilt virus is a nonissue."

Some angry rosarians who deluged Grosser with letters praising the health and variety of roses from Canada still believe that the USDA's motive was not protection but protectionism—a claim Grosser denies. But even USDA critic Suzy Verrier of Forevergreen Farm in Maine admits that she's pleased with the agency's retreat.

Costs of Living For making a slipcover with a standard kick pleat for a classic club chair, using the client's white canvas duck and contrasting welting:

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$300–$325	Superior Furniture, Chicago (312) 862-8000
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Environment Last year New York City composted 455.1 tons of Christmas trees from two boroughs. ♠ For locations that accept plastic foam packaging for recycling call (800) 944-8448; for foam peanuts (800) 828-2214. ♠

SOURCES: NEW YORK CITY DEPARTMENT OF SANITATION, ASSOCIATION OF FOAM PACKAGING RECYCLERS, WASHINGTON, D.C.

Best Sellers

Four furniture companies tell HG which of their side tables are currently most popular.



KARGES
Rothschild console



E. J. VICTOR
Lamp table 9002-42



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Capuan table



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le style de vie de

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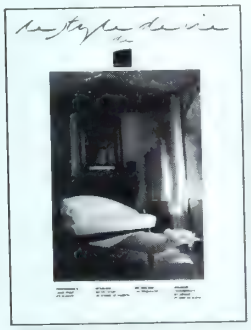
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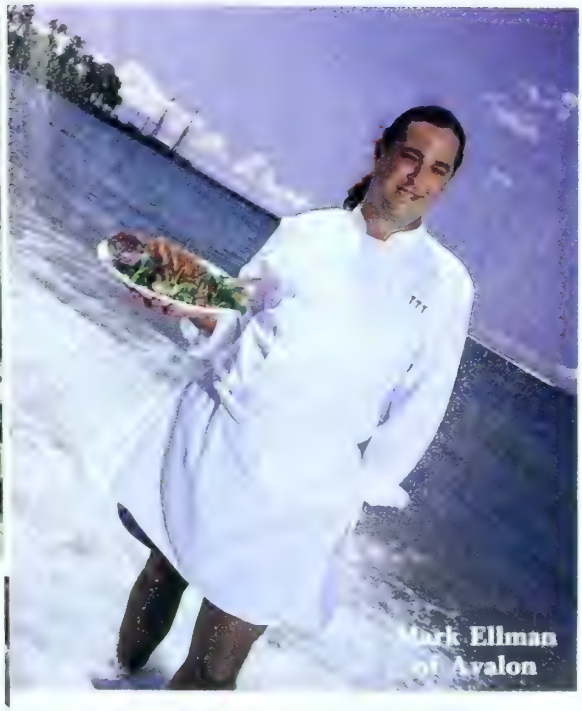
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New Wave on Maui

Three Hawaiian restaurants put a fresh spin on Pacific Rim cuisine

BY DENISE MARTIN



GENERATIONS OF TOURISTS HAVE flown into Hawaii from the mainland unwittingly accompanied by most of the food they will eat once they touch ground. No more. "Today eighty percent of what I serve is local," says Mark Ellman of Avalon, a bustling restaurant in the old whaling port of Lahaina on Maui. "Just this morning I got thirty pounds of sugar snap peas, plus vine-ripened tomatoes, Ulupalakua strawberries, mangoes, papaya, pineapples, and onions, all from Maui, and shiitakes from the Big Island. All my fish is bought right here, on the harbor."

One and a half years ago, fourteen island chefs got together at the Maui Prince Hotel on the beach at Makena for a three-day symposium. What emerged was a new organization, Hawaii Regional Cuisine, dedicated to promoting local food and agriculture. The deliveries to Avalon's back door are one measure of HRC's success. So are the native blackberries that a woman in upcountry Maui picks for the Haliimaile General Store, a lively lunch and dinner spot in an old pineapple plantation camp store, as well as the organic avocados and mesclun greens that end up at the candlelit Prince Court in the hotel where HRC was born. But eating at these three Maui restaurants isn't only a fine way to sample ruby lettuce picked the day it appears on your plate—there's no better place to experience the wave of invention tha sweeping Hawaiian kitchens.

At Avalon, Los Angeles nati Mark Ellman gives Hawaiian regio al cuisine a Southeast Asian spi "Chinese, Japanese, Malaysia Thai—those were always my favori foods. When I first tasted shrim with lobster sauce, I thought I'd di and gone to heaven." The most spe tacular dish Ellman and his siste Gerry turn out from Avalon's ti kitchen is whole opakapaka, or pi snapper. "I started steaming the the traditional Chinese way, bu some customers were squeamis about digging into the whole fish he recalls. "So I scored the flesh in d amonds before cooking, making easier to take chunks off the bone. Now Avalon offers whole opakapak three ways: steamed Hawaiian style with soy, ginger, and herb sauce Thai style, with lemongrass, lime, co conut, mint, and basil; and wok-frie with a spicy black bean sauce.

Bev Gannon's Haliimaile Genera Store grew accidentally out of her ca tering business—which grew acci dentally out of the music busines road tours where she first worke with her husband, Joe, who now manages the restaurant. She calls

Chef Ellman offers his whole opakapaka, wok-fried with a spicy black bean sauce, above left, or steamed with soy, ginger, and herbs, above right. Left: Joe, Teresa, and Bev Gannon serve mango mousse cake made with fruit picked on the island.

h self "the one who takes an Ameri- approach to Hawaiian regional sine." Among Haliimaile's down- me specialties are Bev's Boboli, a ty but secret crab concoction; rling rib-eye steak from the Big nd smothered in Maui onions l Hawaiian-grown shiitakes; and ggeringly beautiful desserts creat- by Joe's daughter Teresa. The best- er is her version of chocolate maca- mia nut pie, but her mango mousse ke is extraordinary. "Now," says v, "I just hope someone on Maui l learn to grow peaches."

Back at Prince Court, Roger Dikon d executive sous-chef Corey Waite ild much of their sophisticated mer menu around the big three awaiian fish: opakapaka, ahi (yel- wfin tuna), and mahi-mahi (dol- infish). One entrée accents the ecial character of all three with an ray of garnishes, from cucumber- irin salsa to tomato vinaigrette and ocado butter. The tart that accom- nies Prince Court's smoked salm- is made of Maui onions and local at cheese; the shrimp are grilled er kiawe, the island equivalent of esquite; and the Hawaiian-style nch chowder is served with Molo- i sweet bread. It's the kind of cre- ivity that might even give resort od a good name.

PRINCE COURT'S THREE AWAIIAN FISH WITH GARNISHES

- spaghetti squash
- 1 avocado
- 8 ounces mahi-mahi (dolphinfish)
- 8 ounces opakapaka (pink snapper)
- 8 ounces ahi (yellowfin tuna)
- Salt
- Freshly ground pepper
- 2 tablespoons macadamia nut oil
- sugar snap peas, steamed
- 4 baby carrots, steamed

repare the cucumber-mirin salsa, to- nato vinaigrette, avocado butter, and itrus aioli (see recipes below). Set gar- ishes aside.

Slice the spaghetti squash in half and team cut side down about 12 minutes. hen shred flesh with a fork. Divide among four plates. On each plate, place 2 tablespoons of the salsa and the vinaigrette as beds for the grilled mahi- mahi and the seared ahi. Cut avocado into 8 slices. Arrange 2 slices on each plate as a bed for the opakapaka.

Divide each fish into four portions and lightly season with salt and pepper. Grill the mahi-mahi over kiawe or mesquite. Sauté the opakapaka in the macadamia nut oil, taking care not to overcook the fish. Sear the ahi in a very hot pan, preferably cast iron, about 7 seconds on each side.

Slice the ahi and place on salsa. Place the mahi-mahi on vinaigrette and top with 1 tablespoon of avocado butter. Place the opakapaka on sliced avocado and top with citrus aioli. Garnish with vegetables. Serves 4.

NOTE: Almost any white-fleshed fish may be substituted for dolphinfish or snapper, but the character of yellowfin tuna when seared rare is harder to duplicate with another species.

CUCUMBER-MIRIN SALSA

- 2 cucumbers
- ¼ small red onion
- ¼ red bell pepper
- ¼ cup rice wine vinegar
- 2 tablespoons mirin (rice wine)
- 1 tablespoon chopped mint leaves
- Salt
- Freshly ground white pepper

Peel and seed cucumbers. Dice the cucumbers, onion, and pepper into ⅛-inch chunks. Mix vegetables with rice wine vinegar, mirin, mint, and seasonings. Yields 2 cups.

TOMATO VINAIGRETTE

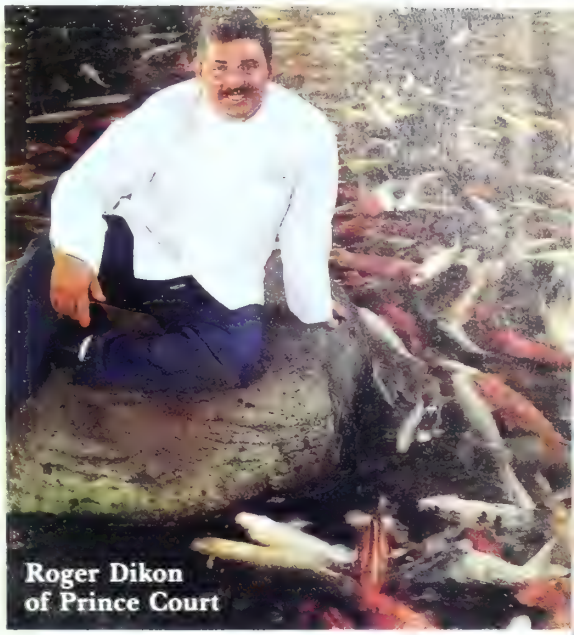
- 2 large tomatoes
- 2 tablespoons finely chopped cilantro
- 2 tablespoons finely chopped parsley
- 2 tablespoons finely chopped thyme
- 1 tablespoon finely chopped scallions
- ⅓ cup finely chopped basil
- ½ teaspoon finely chopped garlic
- 2 tablespoons extra-virgin olive oil
- 3 tablespoons balsamic vinegar
- Salt and freshly ground pepper

Peel and dice tomatoes. Combine with chopped cilantro, parsley, thyme, scallions, basil, garlic, and oil and vinegar in a bowl. Stir well and season to taste. Chill about 1 hour. Yields 3 cups.

AVOCADO BUTTER

- 1 ripe avocado, peeled and pitted
- 2 tablespoons extra-virgin olive oil
- Juice of 1 lime
- Salt

Purée avocado flesh in a food processor, slowly adding the olive oil and lime juice. Add salt to taste. Yields 1 cup.



Roger Dikon of Prince Court



Dikon combines opakapaka, ahi, and mahi-mahi with a variety of garnishes.

CITRUS AIOLI

- 2 egg yolks
- 3 medium garlic cloves, finely chopped
- Salt
- 2 cups olive oil
- 1 teaspoon lemon juice
- 1 teaspoon orange juice
- 1 teaspoon lime juice
- Freshly ground white pepper

Beat the egg yolks one at a time with the chopped garlic and a little salt until well mixed. Slowly drip in the olive oil, beating constantly. As the sauce begins to thicken, stir in the citrus juices and continue to add olive oil until the sauce becomes as thick as mayonnaise. Season to taste with freshly ground white pepper and stir well. Yields 3 cups.

AVALON'S STEAMED OPAKAPAKA WITH SOY GINGER HERB SAUCE

4 ounces ginger
1 whole opakapaka (pink snapper), 1–2 pounds
⅛ cup peanut oil
⅛ cup olive oil
2 ounces chopped Maui onion
½ ounce chopped cilantro
6 lime leaves
2 scallions, sliced
2 ounces soy sauce

Slice half of the ginger and stuff in the belly of the fish. Steam fish in a bamboo steamer approximately 10 minutes per pound. While fish steams, heat the oils in a pan to smoking stage. Julienne remaining ginger. Lay the steamed fish on a platter and place the ginger along with rest of ingredients lengthwise down the center. Pour hot smoking oil over the fish. Serves 2.

AVALON'S WOK-FRIED OPAKAPAKA WITH SPICY BLACK BEAN SAUCE

1 whole opakapaka (pink snapper), 1–2 pounds
1 quart soybean oil
2 tablespoons olive oil
2 tablespoons sesame oil
1 tablespoon chopped garlic
1 tablespoon chopped ginger
1 tablespoon chopped Maui onion
1 tablespoon fermented black beans
Fresh chili peppers
6 ounces white wine
4 ounces unsalted butter
2 tablespoons sliced scallions

With a sharp knife score entire fish to the bone in diamond pattern and dust on both sides with flour. In a large wok heat soybean oil to 350 degrees. Fry fish 3–5 minutes on each side. In another pan heat the olive and sesame oils and sauté the garlic, ginger, onion, and fermented black beans 1 minute. Add chili peppers to taste. Add wine and butter, then reduce by one half. Add scallions. Lace sauce over fish. Serves 2.

HALIIMAILE GENERAL STORE'S MANGO MOUSSE CAKE

Genoise
7 eggs
⅞ cup sugar
1 cup flour
¼ cup cornstarch
4 ounces raspberry jam
Mousse
3 packages gelatin
4 cups mango purée, about 6 mangoes
Juice of 2 lemons
1⅓ cups heavy cream
Whites of 4 eggs
1 cup sugar
Jelly
1 package gelatin
¼ cup mango purée
¼ cup lemon juice
½ cup sugar
1 mango
Raspberries
Mint leaves

Genoise. Preheat oven to 350 degr
Heat eggs and sugar in a mixing b
over double boiler, stirring u
smooth. Remove from heat and bea
medium speed until mixture doub
Sift together flour and cornstar
Fold quickly into egg mixture. T
into well greased 10-inch round c
pan and bake 15–20 minutes. Invert
cake rack and cool.

When cooled, split cake into th
disks: first mark off even thirds w
two rows of toothpicks, then gently s
with a serrated knife, rotating the ca
rather than the knife. Place each la
on a piece of wax paper. Cover one l
er with half of the jam. Place anoth
layer on top and cover with remaini
jam. Freeze these two layers and
aside the third.

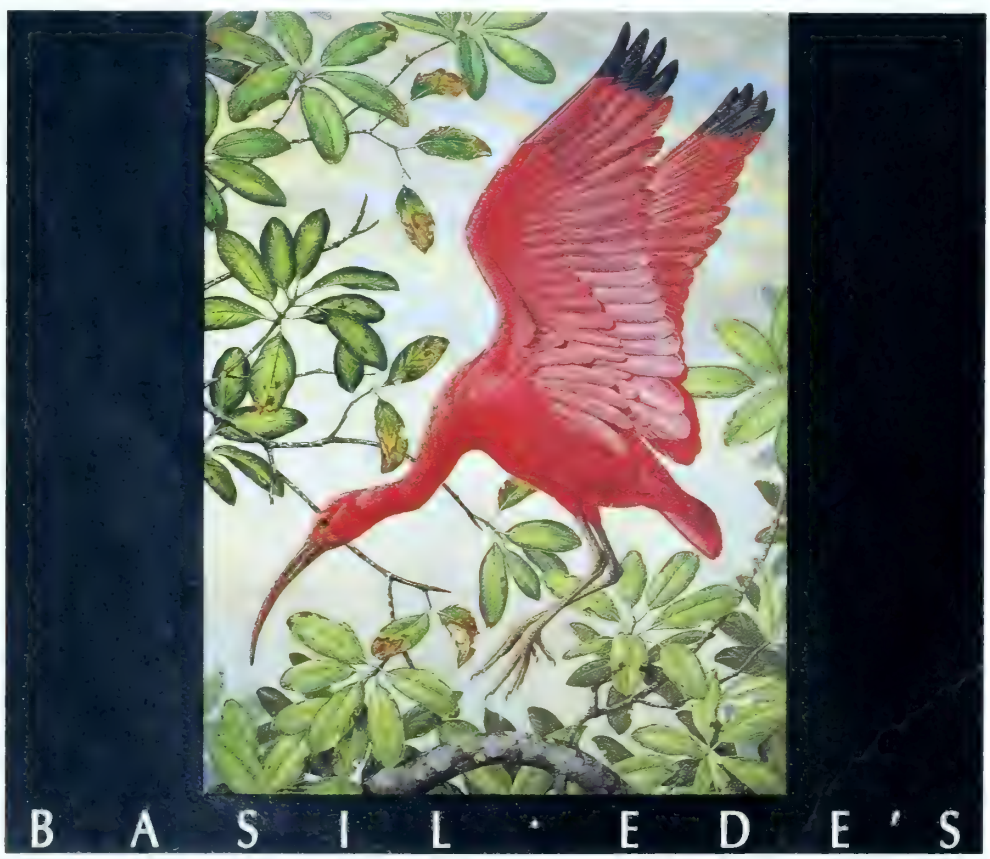
When layers are frozen, cut the
into strips ½ inch wide with a serrat
knife. Put a 10-inch bottomless mo
on a plate, and line the sides of t
mold with the cake strips. Place last la
er on the plate, inside strips.

Mousse. While arranging the genoise
the mold, soften gelatin in cold wat
and set aside. Strain puréed mangoe
Heat lemon juice; dissolve gelatin i
juice, then add to purée. Whip crea
until stiff. In a mixing bowl over a bai
marie, heat egg whites until body tem
perature, then gradually add sugar. B
sure the bottom of mixing bowl doe
not touch hot water. Remove from hea
and whip until stiff. Fold whippe
cream and then meringue into th
mango mixture.

Fill cake-lined mold with the mang
mousse and chill 2–3 hours.

Jelly. While partially assembled cake i
chilling, soften gelatin in cold water. I
a saucepan heat mango purée, lemo
juice, and sugar to the boiling point
then pour over gelatin. Place over larg
er bowl filled with ice, and chill unti
thickened but not set.

Ladle jelly on top of cake and refrig-
erate. Peel mango and cut in very thin
slices. With the wide end of a pastry tip,
cut circles from mango slices. When jel-
ly is set, decorate with mango, raspber-
ries, and mint leaves. Chill until ready
to serve. Serves 10–12. ♠



AMERICAN
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Viewers' Profiles:

Kevin Kline



Playhouse reminds me consistently of how much TV can do. Their programming happily ignores the status quo of the medium and brings out first-rate work from the artists it challenges."

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A funny and fascinating chronicle of seven elderly women and their discoveries in an abandoned house.

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This look at a black family's battle against the odds launched the career of 19-year-old filmmaker Matty Rich.

Good Morning, Babylon
Two immigrant brothers discover America on the set of a D.W. Griffith epic. Greta Scacchi and Vincent Spano star.

Fires in the Mirror
Racial conflicts in a Brooklyn neighborhood simmer and explode in Anna Deavere Smith's tour de force portrayal of over 30 characters.

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Humor, heartache, drama and documentary merge in this offbeat look at the life and death of the filmmaker's grandmother.

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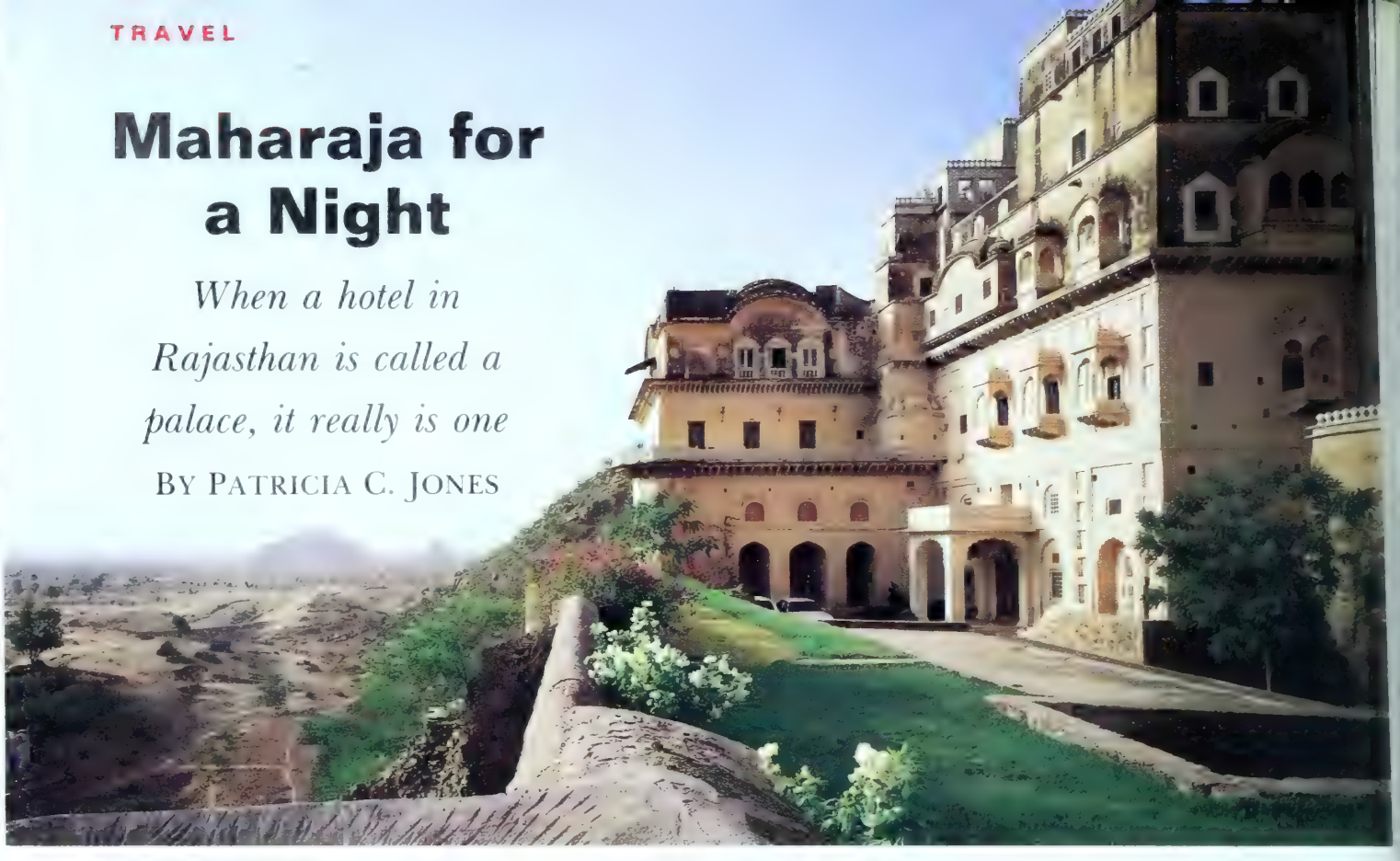
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Maharaja for a Night

When a hotel in Rajasthan is called a palace, it really is one

BY PATRICIA C. JONES



A decade after Indian independence, Maharaja Sawai Man Singh II of Jaipur decided that his huge residence, the Rambagh Palace, could best be maintained as a hotel. The decision came as a shock to his wives and son, but in December 1957 the Rambagh Palace opened to the public, and Man Singh and his family settled in the more modest Rajmahal.

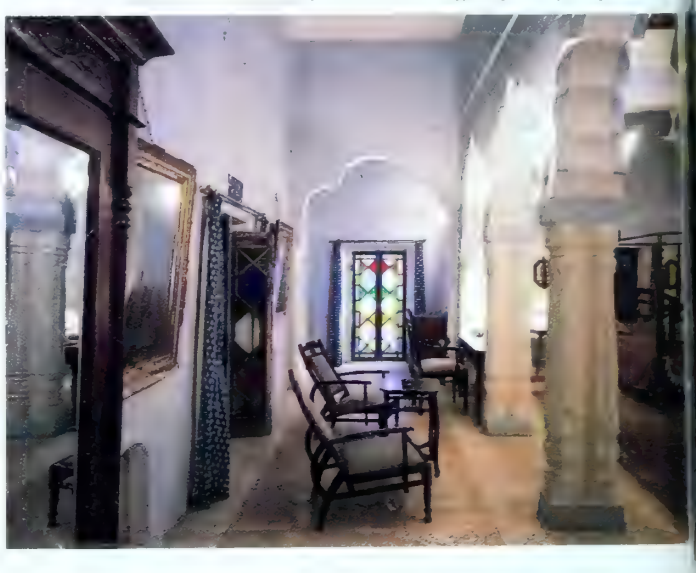
Sixteen years ago the Rajmahal, too, became a hotel. Its eleven spacious bedrooms, with their 1950s furniture, remain much as they were when the royal family and their guests—including Queen Elizabeth II and Jacqueline Onassis—were in residence. When I stayed at the Rajmahal on a recent trip to India, the last things I saw before I turned out the light were pictures of the maharaja's family on the bedside table.

Throughout the farming and desert region of western India known as Rajasthan, heirs of the hereditary rulers have converted palaces and forts to hotels. The best known are the biggest: the Rambagh, the Lake Palace Hotel in Udaipur, and the colossal Umaid Bhawan Palace in Jodhpur, which feels more like a government building than a private residence. In search of a more authentic experience of the princely life style, I opted instead to visit smaller palace hotels.

Like many visitors to Rajasthan, I began at the capital, Jaipur, a planned city laid out by Maharaja Sawai Jai Singh II in 1727 when he moved his capital from the fort at Amber seven miles away. I was captivated by the intimacy of the Rajmahal and by the Lotus Garden at the Jai Mahal Palace, built in 1745. The garden is a re-creation by architectural historian Elizabeth Moynihan, the wife of a former U.S. ambassador to India, of a sixteenth-century design attributed to the Mughal emperor Babur.

Moving on to Jodhpur, the gateway to the desert, I stopped at the smaller of the city's two palace hotels, the 1929 Ajit Bhawan, where I was served some of my meals in a lovely two-story courtyard with latticework of carved red sandstone. My room, like most of the forty-eight guest rooms, was in one of the bungalows scattered throughout the garden, interspersed with small pools and shaded sitting areas; even the incredibly hard mattress could not diminish the charm of the setting. Thanks to the jeep tour offered by one of the hotel's owners, Maharaj Swaroop Singh, I had more than a glimpse of the real Rajasthan—the farmers, shepherds, weavers, and craftsmen who carry on with-

From the mid 15th century to the 19th century, the Neemrana Fort-Palace, above and below, protected a Rajput principality.



but electricity, plumbing, or anything more modern than an occasional bicycle. My fellow guests and I had a chance to grind wheat, weave, eat a typical meal of breads and vegetables, and try, without success, to lift a full water jug onto our heads.

From Jodhpur I flew to Udaipur to sample its princely options. Committed as I was to the smaller palaces, I could not resist the former maharani's suite at the dazzling Lake Palace Hotel, which covers an island in Pichola Lake. Once an eighteenth-century pleasure palace, it has been completely modernized, with small rooms distinguished by magnificent views, plus three splendid historic suites. Opening the windows of my room in the maharani's quarters, I could almost touch the water lapping under the sill; green, blue, and red stained glass sparkled in the sun, and in the morning the reflections formed shifting patterns of iridescent light on the wall. The traditional furniture was covered in brocades, and in the center of the room a wedding swing hung from the ceiling.

Magical views of the Lake Palace are part of the appeal of the Shiv Niwas Palace and the new Fateh Prakash, owned and run by the maharana of Udaipur, Arvind Singhji Mewar. Both are adjacent to the historic royal palace and to the maharana's current quarters. In the beautifully restored Shiv Niwas, art deco furniture is done up in silk brocades that match the mosaic tiles and chandeliers. The former royal suites open onto a shady patio and pool—a fine place, I found, to spend hot afternoons. The Fateh Prakash houses Regency furniture from the maharana's collection and fine Udaipur miniature paintings, although at fourteen feet in length some are not so miniature.

For a glimpse of the sporting side of princely life, I ventured some five kilometers from the center of town to Shikarbadi, once the maharana's art deco hunting lodge and now the stud farm for his polo ponies, as well as a country hotel. To me it seemed that the new fifteen-room wing and modern dining room have more affinity with the American West than with India, but the lodge itself is unchanged; the upstairs sitting room and bar is decked out in tiger skins and rattan furniture, and tame deer, peacocks, and monkeys



The island setting of the famed Lake Palace in Udaipur, above, is captivating, but smaller palace hotels like the intimate Rajmahal in Jaipur, below left, and the Ajit Bhawan in Jodhpur, with its period dining room, below, retain more of their original character.

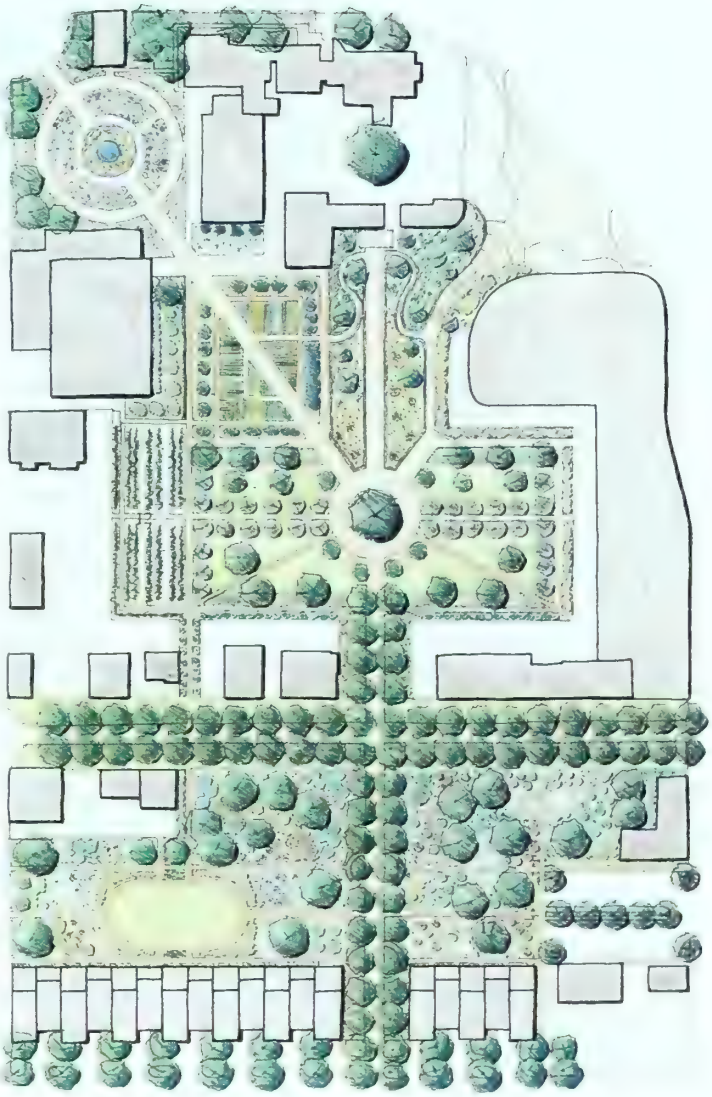
wander in the garden. The hotel offers day rides, as well as safaris to such nearby sites as Kumbhalgarh Fort, the Ranakpur temple complex, and Mount Abu.

At once the oldest and the newest palace in Rajasthan is Neemrana Fort-Palace, on the road between Jaipur and Delhi. The Neemrana, which dates back to 1464, nestles in a bowl between two hills, each with its own ruined fort and watchtower. The nine-story palace was in ruins when it was bought by an Indian writer and designer, a French writer and businessman, and two art collectors, who are still in the process of restoring it and filling it with antiques, Rajasthani textiles, and handwork from all over India. The twenty-six rooms carry out different themes, from a nineteenth-century Kerala planter's sitting room to the nearly all-white Chandra Mahal suite, but guests are encouraged to sleep outside on the roof. After a peaceful night under the starry desert sky, it is hard to realize that the teeming millions of Delhi are only two hours away. ▲

For readers' information: The Jai Mahal Palace and Rajmahal in Jaipur and the Lake Palace in Udaipur are represented in the U.S. by Cox & Kings, (800) 999-1758. Ajit Bhawan, Jodhpur (291) 20409. Fateh Prakash and Shiv Niwas in Udaipur (294) 28239. Neemrana Fort-Palace, call Mrs. Singh, New Delhi (11) 616145, 618962, or 462-5214. Shikarbadi, Udaipur (294) 83200.







Experiment in Savannah

New plans plot the re-creation of a colonial trial garden

BY JOHN BERENDT

WHEN THE BRITISH staked out Georgia as the thirteenth American colony in 1733, they intended it to serve as a military buffer between the twelve colonies to the north and the hostile Spaniards in Florida. They also hoped it would turn out to be a money-making proposition. As Britain's southernmost American colony, Georgia would have one of the warmest climates and longest growing seasons in the empire. The trustees of the colony, who supervised it from London, were counting on Georgia to produce commodities that England had been importing at great expense, particularly silk from Italy and wine from Madeira. Therefore, when James Oglethorpe laid out Georgia's first settlement, Savannah, he marked off a ten-acre plot for the purpose of finding out which plants and trees were best suited to the soil and climate of the region. The Trustees' Garden, as it was called, became North America's first experimental botanical garden.

The site is still known as the Trustees' Garden, but the garden is long gone. In its place stands a jumble of buildings that have accumulated over the years—restored remnants of an early nineteenth century fort, a couple of restaurants, and some old wooden houses. The only hint that this was once a garden of historic significance is a marker beside a parking lot. The message on the marker sends a tingle down the spine: "From this garden was disseminated the upland cotton which later comprised the greater part of the world's cotton commerce. Here were propagated and from this garden distributed, the peach trees which gave Georgia and South Carolina another major commercial crop. . . ."

This site has other claims to fame. According to local legd Sir Walter Raleigh ferred here with an In chief. Later, when the den was in flower, J Wesley, the founde Methodism, is said to l strolled through it com ing hymns. And it was rum cellar there that C tain Flint of *Treasure Is* supposedly died. The rates' House restaura which occupies a struct built in 1734, claims t the tavern that inspi Robert Louis Stevenson

From the start, the g den was beset by hardsh A British botanist hire tour the Caribbean colle ing specimens died in maica. His replaceme partially fulfilled his m sion, suffering innume ble misfortunes, includi being detained by t Spaniards in Veracru Friends of the colo around the world se seeds and cuttings, a once the garden was planted, flourished as a nursery of o anges, olives, mulberries, fig and peaches. Within two yea though, the gardeners fell quarreling, and the head garden decamped for South Carolina. H successor walked off the job, accu ing the keeper of the public stores cheating him out of part of his wage A blistering summer in 1738 fo lowed by a killing frost damage much of the vegetation. Gradually the garden slipped into decline, an in 1755 the whole ten-acre tract wa granted to the royal governor, wh converted it to residential use.

Despite its brief life, the Trustees Garden holds an exalted place i America's horticultural history. A direct descendant of the Chelsea Physic Garden, which contribut



Bruce Kelly and David Varnell's plan for the re-creation of the lost garden. top. Left: An early botanical print of sassafras, one of the native species propagated in the garden.

c number of cuttings and seeds
ncluding cotton), it was the fore-
ner of our present system of
perimental and educational bo-
a cal gardens. Not only that, the
T stees' Garden was an instrument
the humanist ideals upon which
G rgia was founded. Slavery was
riginally forbidden in the colony.
I production of silk and wine
w ld have required the sort of light
w k that women and children could
h e done, and if those industries
h taken hold, there might never
h e been such a clamor for slave la-
b. But the vines sent from Madeira
d not fare well, and although mul-
b ry trees—their leaves are used to
f d silkworms—were successfully
i roduced, profits from the raw silk
r led in Georgia were not great
e ugh to sustain an industry. In
149 the trustees relented and per-
t ted the introduction of slaves. By
t end of the century, cotton had
b come the region's major crop.

No charts or maps of the garden's
riginal design remain. The only
ues as to its shape and content are
pplied by contemporaneous writ-
n reports. We know that the gar-
n occupied the eastern shoulder of
e riverside bluff on which Savan-
h was built. The soil on top was
ndy, on the slope it was clay, and at
e bottom it was rich and marshy.
he garden was laid out in squares
t by crosswalks lined with fragrant
range trees. At the northern end
ere was a grove of native bay, sassa-
as, evergreen, oak, hickory, Ameri-
n ash, and magnolia, and in the
oldest part of the garden there were
uit trees common in England—ap-
le, pear, and the like. Elsewhere
ere were olives, figs, vines, pome-
ranates, and other fruits that had
een imported from southern Eu-
pe. At the bottom of the bluff a col-
ction of tropical plants and trees—
edicinal herbs, coffee, coconuts,
otton, and bamboo—were huddled
the most sheltered area.

It was inevitable that sooner or
ater Savannah would get around
o restoring the Trustees' Garden.
"Restoring" is probably the wrong word; "re-creating" is more like it.) The city is already justly famous for the restoration of its two-and-a-half-square-mile historic district, with its lush green squares and more than a thousand beautifully maintained eighteenth- and nineteenth-century houses. The prime mover in the campaign to rebuild the Trustees' Garden is a deceptively mild mannered woman named Mary Helen Ray. Mrs. Ray heads Savannah's Park and Tree Commission and has held other positions in the world of horticulture. She has been joined in the effort by New York landscape architects Bruce Kelly and David Varnell, native Georgians best known for Strawberry Fields, the memorial to John Lennon in Central Park. Kelly has long been fascinated by the Trustees' Garden. Four years ago he sought out Mrs. Ray and offered to draw up preliminary plans in order to generate further interest.

In their re-creation Kelly and Varnell propose a five-acre garden, leaving in place all the buildings of historic value. For authenticity, they propose to include plants that have been bred back to their eighteenth-century form, such as peach trees and tomatoes. The design incorporates many features of the original garden and wisely adds a new touch or two—most notably a strong visual link to the adjacent historic quarter through the placement of an entrance gate and a mulberry allée on line with a busy thoroughfare.

The Atlanta Gas Light Co. owns the land, and as yet, there is no timetable for implementing the plans. The funds to build and maintain the garden project remain to be raised. With Savannah set to play host to the 1996 Olympic yachting races, local interest has picked up. A rebuilt Trustees' Garden would serve as a significant scientific and educational resource for Savannah and it might well become a tourist attraction. As such, it could be expected to generate considerable cash flow, which was, after all, what the trustees intended it to do 260 years ago. ▲



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High Altitude Antiquing

Shops in Aspen and nearby towns everything for the well-stocked r

BY MARGOT GURALNICK



COWBOY-STYLE SKI BOOTS MAY BE JUST around the bend. In Aspen, a town that traces its roots to a scrappy pack of late nineteenth century silver miners and ranchers, the current fervor for western gear is making even palace-scaled vacation houses look like Buffalo Bill's barn. The urge to go rustic typically strikes with the purchase of a 1920s Beacon blanket—the technicolor bedroll—and leads to a wholesale roundup of rough-hewn furniture and archaic sporting equipment. Until recently, these backwoods relics weren't easy to come by. But no longer, thanks to a number of canny antiques dealers whose shops form a scenic trail that starts in Aspen and winds down valley to the rural communities spread out along the Roaring Fork River. Before embarking on a day's excursion, it's best to call ahead since shopkeepers are often off doing some prospecting of their own.

Alderfer's Antiques Seasoned dealer Johnnie Alderfer has an eye for of-the-moment accessories: vintage shooting trophies, bamboo fishing rods, hooked rugs, longhorn-patterned china, and fringed throws. In a space no bigger than a walk-in closet, Alderfer also manages to pack nine-foot-long painted pine benches, hickory chairs (one of hers recently turned up in a J. Crew catalogue), and elaborately stenciled sleds. Actor George Hamilton left the shop toting a life-size portrait of two bull mastiffs. (101 South



At Avalanche Ranch, former ski instructor Sharon Mollica fills her antiques barn, above, with vintage sporting goods and bark-covered furniture. The rustic sign came from a Colorado lodge. To left: A 1940s Wisconsin log chair, tramp art frame, and enamelware breadbox at the Great Camp Collection. Top right: Oxy's Trading Post is housed in a Victorian miner's cabin.

Stirrup lamps and snowshoe chairs are attractions along the antiques trail that winds down valley from Aspen

Monarch St., Aspen, CO 81611; 303-925-5051)

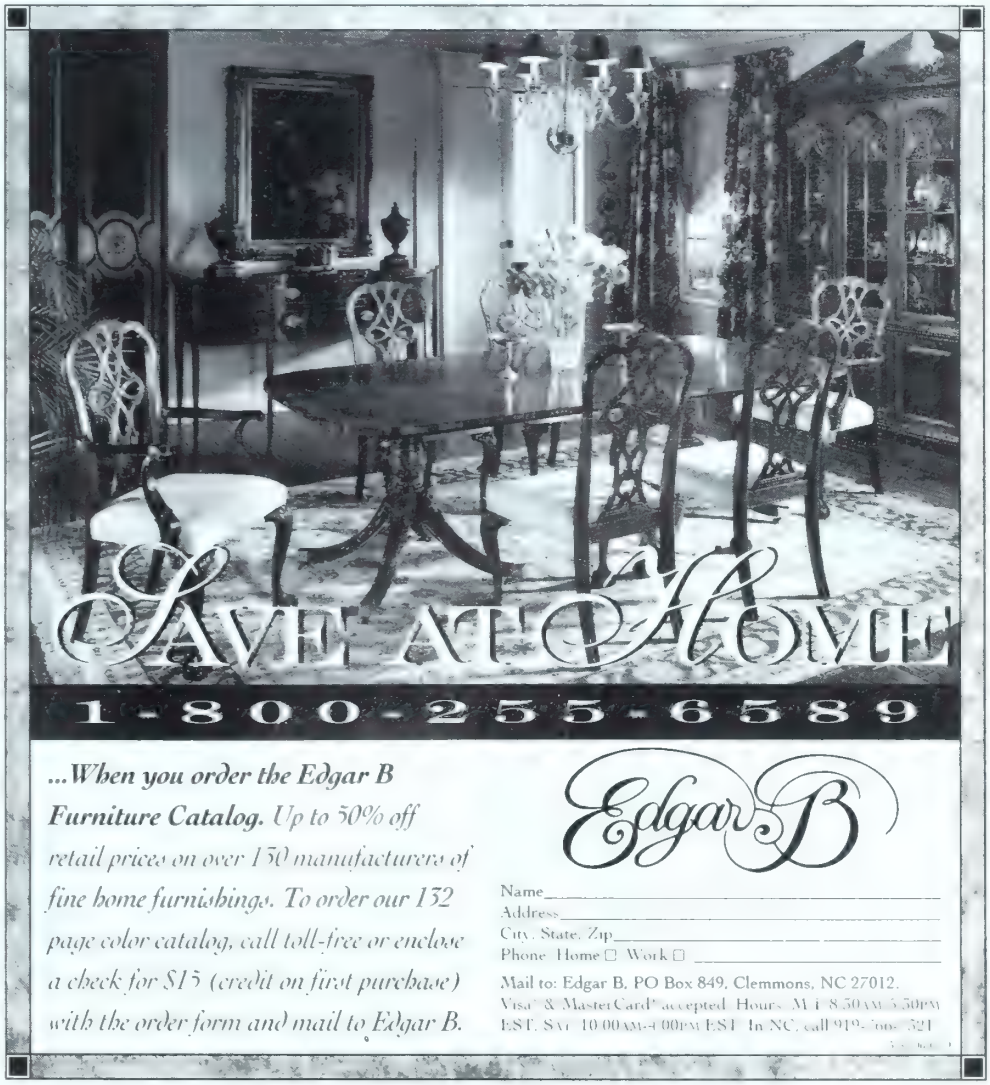
Oxy's Trading Post Bob and Maureen Oxenberg hold court in a Victorian miner's cabin with snowshoes hanging on the front porch and "Happy Trails" playing on the tape deck. They drive 60,000 miles a year in search of what Maureen describes as "the playful, the primitive, and the down home." These trips net a remarkably well-priced array of lamps made from stirrups, rumpus room sofas with cowpokes stitched into vinyl upholstery, and choice Beacon and Pendleton blankets, many of which have been whisked away to Hollywood by Bob's sister, actress Catherine Oxenberg. Their back room is the domain of Les Ochs, who offers cowboy chenille bedspreads, guitars, old and new fish decoys, and shiny finds from his biannual jaunts to the Amarillo Bit and Spur Show. (309 East Main St., Aspen, CO 81611; 303-925-1027)

Yesteryear Twenty-two miles down Highway 82 from Aspen in El Jebel, the smell of baking pies lures people into Kem Curtis's enclave of Western Slope Victoriana. Gently rusted wrought-iron beds, domed traveling chests, embroidered linens, and stacks of batter bowls fill a farmhouse little changed since the thirties, when the kitchen's checkerboard linoleum was laid. Every room is set up for living and Curtis likes to feed hungry customers, making the shop an ideal spot to while away a few hours. (18977 Highway 82, El Jebel, CO 81628; 303-963-9840)

The Great Camp Collection In Carbondale, an old mining and cattle town that still offers room to roam, decorator Bonnie Sherwood Miller sells ranch trappings, including turn-of-the-century hitching posts. She mixes her own lines of Molesworth-style sofas and wagon wheel chairs—"wider, deeper, and better made than the Sears, Roebuck originals," says Miller—with vintage pine pieces that have "a patina you just can't fake." (358 Main St., Carbondale, CO 81623; 303-963-0221)

A Country Affair Nancy Thurman, a retired legal secretary and the mother of nine, spends eighty-five percent of her time behind the wheel of a Chevy van tracking down American country furniture. Steering clear of temperamental European veneers and elaborate inlays, she zeros in on woods such as cherry and butternut that thrive in a dry high-altitude climate. "When I go out on the road," she says, "I don't always like myself, because I'm hard to please." Her husband, Jack, a former ranch manager, mans the seven-room store, selling braided rugs, scrub pine tables, and Amish cupboards to clients who include "that Australian actor with the big knife who just married someone named Linda." (65 North 3 St., Carbondale, CO 81623; 303-963-9101)

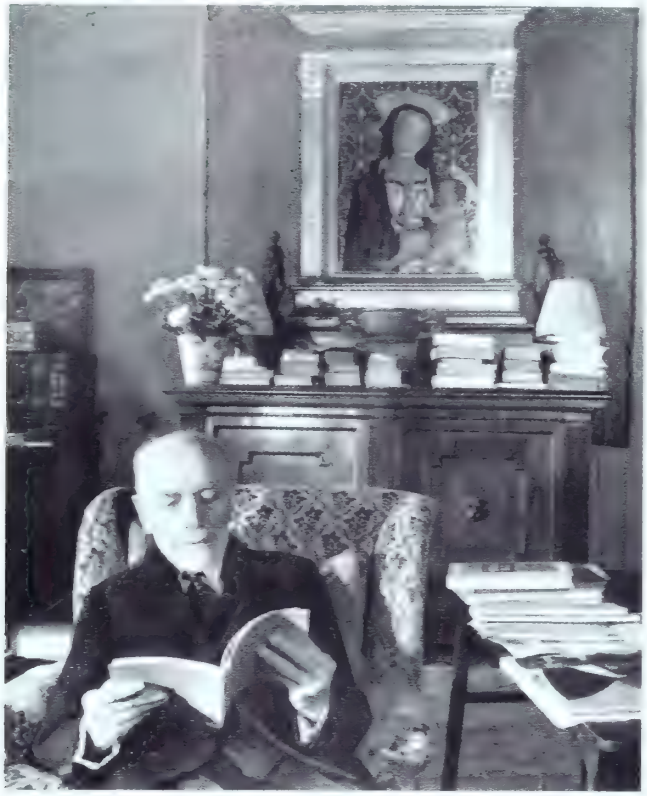
Avalanche Ranch Skiers, hikers, and fishermen come from all over to this hospitable guest ranch, superbly sited on the Crystal River at the base of 13,000-foot Mount Sopris, the highest peak in the area. Owners Sharon and Jim Mollica rent log cabins and run a bed-and-breakfast inn with an antiques store that draws hoards of decorators. Enthralled by "anything campy or woodsy," Sharon is the source for rattan fishing creels, birchbark canoes and baskets, snowshoe lounge chairs, and hand-carved wooden skis with killer tips. At sunset, everyone's welcome to gather around the Avalanche Ranch campfire and swap tall tales about the shopping trail. (12863 Highway 133, Redstone, CO 81623; 303-963-2846) ▲



The Lessons of a Connoisseur

Generations of Americans have opened their eyes to the art of living thanks to Bernard Berenson

BY NANCY RICHARDSON



Berenson at I Tatti with a Domenico Veneziano Madonna. 1952.

The main church at San Gimignano is the highest point of a village on a small steep mountain of a hill between Florence and Siena. To get there you must leave the car outside the medieval town wall and walk up. One brilliant Sunday morning not long ago, we made the climb in order to look at a recently cleaned series of frescoes by Domenico Ghirlandaio. Inside the church we found the side chapel of Santa Fina, a local girl who died in 1253 and whose life was commemorated by Ghirlandaio in 1475. Cleaned, the frescoes read as if they had been painted in our own lifetime. Looking at the left wall, I puzzled over a composition that would be impossible in real life. It shows a high classical altar set *outdoors* like a garden folly and surrounded by the towers of San Gimignano. In front of the altar and seemingly *indoors*, the slip of a saint lies on a bier arranged like a beautiful bed. Onlookers, like real parishioners, appear to be thinking about what the others are wearing or what they will do when the service is over; a few are lost in a devout concentration.

Eventually I turned to the opposite wall where a figure, perhaps a saint, enveloped in a mantle from the folds of which peer a swarm of baby angel faces, has just dropped through the ceiling of a room, a vision to the girl lying on a pallet. At that instant, standing in the sunlight that was streaming through the windows, with the music of a very real organ filling the church, I traveled back in time to an episode when a great faith appeared to vanquish even the sting of death. I had encountered both the logic and the subjective power of the religious art of the Renaissance—an art never true to "real" life but always inherently consistent with inspired mental states.

I was taken to the Santa Fina chapel by two art historian friends, one of whom has had a great deal to do with the idea that a knowledge of Italian Renaissance art goes with being an individual of broad culture. Known for my enthusiasm for things Italian rather than any real knowledge, I had been offered the trip to see the frescoes as an encouragement to continue—to travel, to read and to look.

My experience in San Gimignano is a present-day example of the emotional impact that the obvious beauty and spirituality of Renaissance art had on American observers at the end of the last century. No one was more susceptible, perhaps, as the American tycoon collector who looked to one man in particular, Bernard Berenson, as a guide to the Renaissance and its implications for civilized living in his own era.

Berenson's infatuation with Italian art was born in the Boston of the 1880s where, in the Harvard set that revolved around William James and Charles Eliot Norton, the appeal of Italy had registered intensely without being anything very specific. Most nineteenth-century American admirers of Italian art and architecture had simply found the air, the light, the life, as well as the sense of layers of civilization in Italian cities to be exhilarating beyond description. Berenson was profoundly affected when he went to Italy for the first time on a small study grant at the end of the 1880s. For several years he soaked in a bath of longed-for cultural experience, coming to, finally, with the recognition that no one had paid serious attention to Renaissance art since Vasari. Berenson realized that the art of the period needed to be described and listed artist by artist and picture by picture before it could be properly enjoyed. Years of looking in churches, monasteries, palaces, and museums—magnifying glass in one hand, flashlight in the other, opera glasses slung over his shoulder (for frescoes)—produced comprehensive results. By 1900 he had written *Italian Painters of the Renaissance* and two volumes of *Drawings of the Florentine Painters*, still the last word on the topic.

His ability to classify Renaissance art and to identify specific pictures as, say, an early Titian rather than a Giorgione was good enough reason

American collectors to seek his ad ce. But Berenson was not a ped- r Nor were his clients drawn to hi merely as an expert. For Isabella St art Gardner, John G. Johnson, ar Henry Walters—in the early ve s before 1900—as well as Joseph Wi ener, Benjamin Altman, Samuel K ss, and Andrew Mellon in the al- t thirty years of Berenson's asso- i on with the master dealer Joseph D een, dealing with Berenson was h having a direct line to why Gior- gi ne and Titian mattered in the first p e. And then there was something a ut the person of the small, pre- c ly tailored Berenson with his ele- g t clipped beard and mustache th indicated fulfilled powers of s -invention. Was he not a very m dern sort of aristocrat, one of the m d and eye whose heightened s se of identity came from intellec- t l and aesthetic experiences? W sn't Berenson the man the per- f t role model? Not just to "his" col- l tors but to a wide circle of friends a d acquaintances, his exquisite sen- s ivity to visual phenomena was s mething to emulate. Above all, it w s Berenson who taught many of h contemporaries how to look.

Berenson's idea of connoisseur- p is still very much with us. It is re- l ed to any ability to look at art, a chitecture, design, or fashion in t e sense that it invokes the notion t at to look well, someone must have a "eye." Berenson tried to describe t e process in words he hoped would b come almost scientific terms. His t actile values," "space composition," s ignificant form," and "ideated sen- s tion" entered sophisticated lan- g age as the shorthand of visual e perience. His analysis of a work of a t—given while standing in front o a picture or written as an expert o pinion, on the strength of which a c llector would buy a gold-ground p anel picture from Florence as a G otto or Bernardo Daddi—was a per- f rmance of undeniable intellectual b eauty. His parsing of a picture—in a w ay that made its authorship, subject, a nd meaning more apparent—com- b ined visual memory, stylistic analysis, the ability to make visual distinctions, and an enlightened guesswork as to an artist's creative development or "artistic personality."

Following my visit to San Gimignano, I had the opportunity to see Berenson's house outside Florence, left by Berenson to Harvard University in 1959 as a center for advanced studies in the Renaissance. The Villa I Tatti—a library with some rooms added on, Berenson liked to say—is a large comfortable Tuscan house, not at all monumental, which was remodeled after 1910 by Geoffrey Scott and Cecil Pinsent. Situated amid vineyards and olive trees in the hills near Settignano, the house is surrounded by a classic Italian garden, strongly architectural and primarily green with allées of cypresses and ilex, boxwood hedges, a limonaia, gravel paths, and ornamental pebble pavements. Indoors, plain stucco walls and bare wood floors darkened by repeated waxing are the setting for a few fine early Renaissance pictures by Sienese and Florentine masters, such as Sassetta's *Saint Francis in Glory* and a Madonna by Domenico Veneziano. Equally important are the books. There are two libraries, both simply vaulted and as austerely beautiful as any in a monastery or convent. Even the corridors throughout the house are lined with bookcases.

If you want to look for a discerning way to live with "things Italian," or any old art for that matter, you could easily settle on Berenson's way of arranging a room. Big comfortable overstuffed chairs, Renaissance credenze, cassoni, and refectory tables, and oriental carpets are still the basic furnishings. Panel pictures are hung against pieces of old damask or brocade. Smaller pictures, often panels that had originally been set into the sides of a chest or had been part of an altarpiece, are propped against the wall on the top of a bookcase. Italian Renaissance sculptures, for the most part religious figures carved in wood, are mixed as objets d'art with a range of oriental sculptures. One of the most charming parts of the house is a suite Berenson and his wife called the Ritz, which was meant to accommodate worldly house-guests who liked upholstered walls, a large bathroom, and a general



Renaissance panel paintings hang against old textiles in Berenson's study, c. 1910.

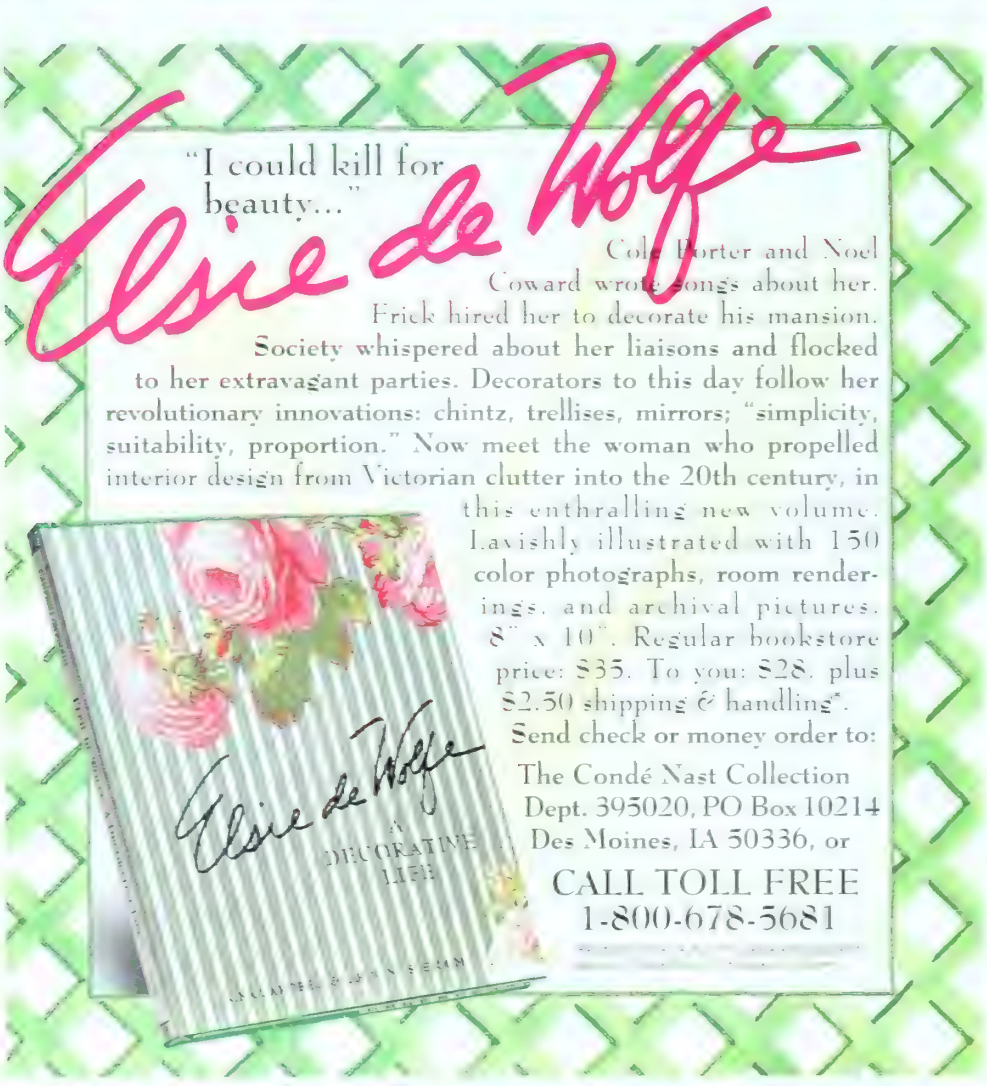
atmosphere of creature comfo

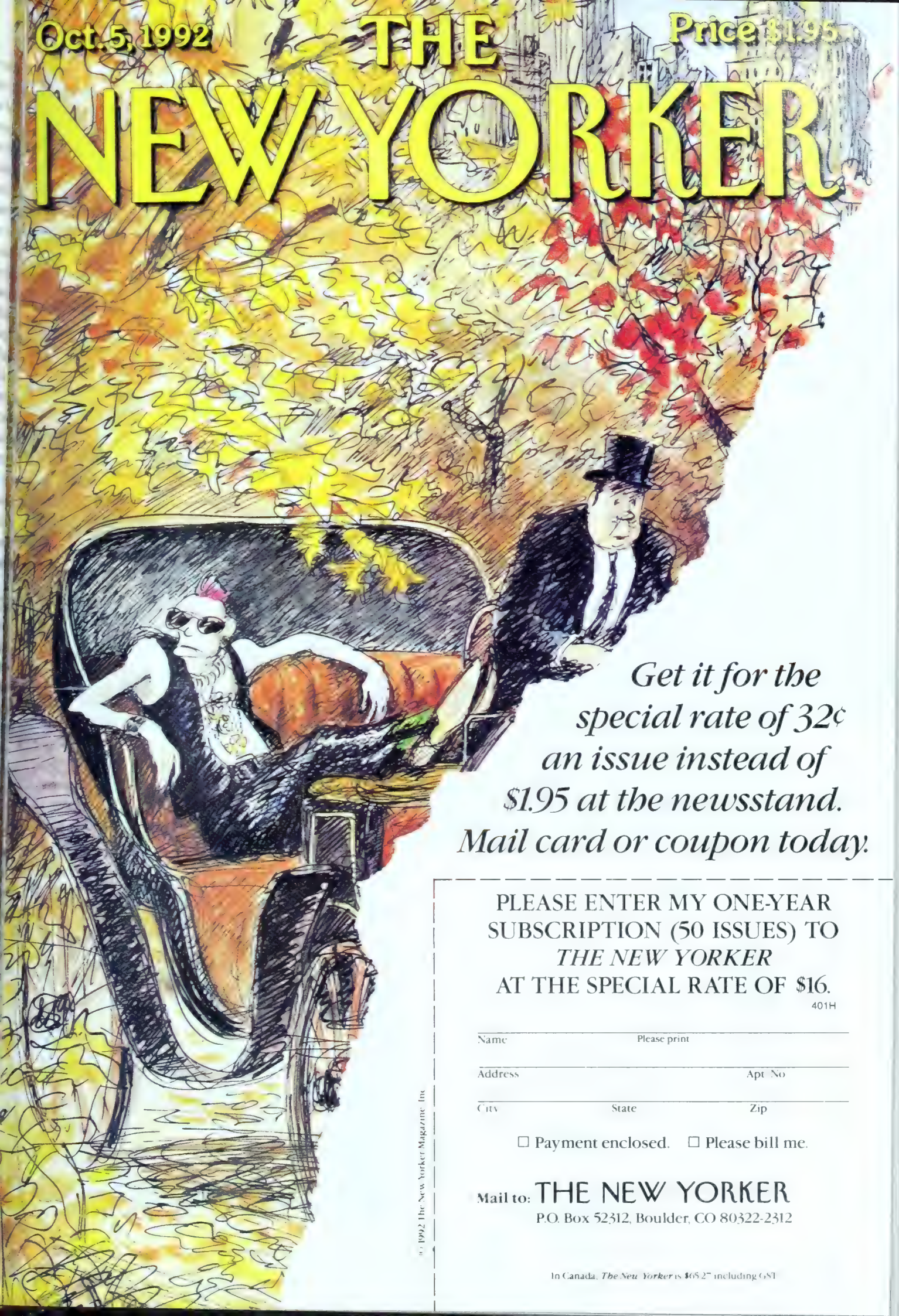
Many things and many p were "life enhancing" to Bere because he constantly sough new faces and experiences. He wonderful talker, especially own table. From the years b World War II until Berenson's in 1959, visitors came in a st stream—not just for dinne lunch, tea, and, if they were luc walk in the garden. Berenson w often make his most brillian marks to a dinner partner knowing little of his subject but to please, would ask a simple tion and get him going. There doubt in my mind that Berenson art lover was always in touch Berenson the lover of women. haps the sense of intimacy wi work of art that he seemed to wasn't, after all, very different the sort of intense concentration causes the equilibrium of the ne often described as love.

The current director of I T Walter Kaiser, runs the house daily routine of reading, writing, talk—precisely Berenson's way o ing there and a model of interd plinary exchanges. The fellows from life at I Tatti what collect and scholars got from Berenson thorough exposure to the Ren sance and what Berenson though as the civilized life.

For anyone who feels like be cultured in the old-fashioned se there are two books of Berens that almost provide a curricul *One Year's Reading for Fun* was writ during World War II when he mained in Italy virtually unc house arrest. A memoir that doub as a reading list, it begins with Pla lingers fondly over Herodotus, a doesn't miss much else that was i portant in history, philosophy, bi raphy, fiction, and the theater w into the twentieth century. The o er, *The Passionate Sightseer*, based diary entries from 1947 to 1956, i review of visual experiences mai in Italy. I've read and traveled wi them both. What I'd like to do now invite the man to lunch. ♠







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LIVING WITH

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Dominique Aurientis brings it all back home

BY WENDY GOODMAN

"I LOVE MAKING JEWELRY," SAYS PARIS designer Dominique Aurientis, "but I felt I needed to do something else as well to keep the creative channels open. That's how the housewares came about." The new Dominique Aurientis line, which will be available in selected U.S. stores this winter, "is a logical extension of our work," says her husband and business partner, architect Étienne de Souza. "We're using many of the same materials—brass, wood, colored glass." Souza designs wrought-iron tables and chairs, and Aurientis embellishes them with glass beads. She also conceives the handblown glass plates in swirling colors. "I think glass is almost alive, the way it catches light," she says. "Étienne prefers metal because of the way it can be worked. Between what he likes to do and what I like to do, we have a good partnership." Their next project: a furniture workshop in an apple orchard in Aurientis's native Aix-en-Provence.



In their Paris s... room, jewelry de... Dominique Aur... and her husb... Étienne de So... below, test thei... line of furniture ... tableware. Left: J... by Aurientis serv... in her handblown ... plates and goble... a table designe... Souza. Below ... Her gold-plated ... candelabra with ... blown glass be... Details see Reso...

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ctor's Page

January

HE SOFAS IN MY LIFE have for the most
stayed with me. The red paisley cotton covered sofa of
first really decorated apartment I had on my own has
been reborn—after a number of relocations—in a blue
on damask. Conscious that such major purchases usual-
ndure within households, we set out to find and present
y-seven of the best examples available today. By and
e, **sofas with personality** are much in demand; the ge-
ic squared seating unit seems to have gone the way of
g carpets, into the quiescent phase of the life-and-death
e of trends. If the economic climate of the nineties has
any good effect on decorating (and I believe it has), it is
growing **insistence on quality** and form, the heightened
cernment that results when purchases must be made
h greater care. While we're on the subject of the nineties,
ave come to think of our time as the **age of information.**
r readers, whose numbers have increased significantly
ring the almost-five-year lifespan of HG (born in 1901 as
use & Garden), are a vociferous bunch—and more than
r they have been asking for specific suggestions on par-
ular parts of the house. We are, therefore, following our
cember kitchen section with a twelve-page anthology of
ning rooms that span the stylistic gamut from a portrait
lery with French and English antiques to a pared-down
t cozy nook. Our feature on American panoramic prints
fers information for history buffs and a new area for print
llectors—I count myself among their ranks. If the winter
ldrums have got you, I hope you'll settle down on your
n sofa and **escape to a Mediterranean island** with Giorgio
rmani, to Los Angeles with Amanda Pays and Corbin
rnsen, to Marina Schinz's garden in New York farm
untry, or to wherever you find inspiration and a comfort-
le and stylish perch in the pages of HG.

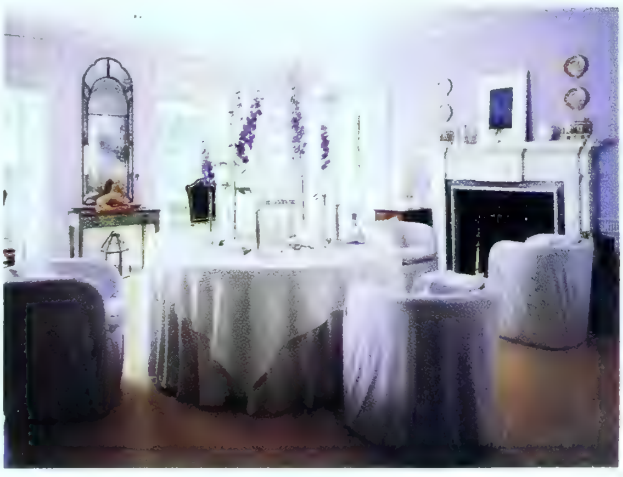
Mary Norwood



Bentley LaRosa Salasky reinterprets traditional shapes in a "house for the nineties."



Currier & Ives's 1871 color lithograph presents a distinctly romantic view of plantation life.



A pastel glow envelops the dining room of John Saladino's Connecticut house.

Neither period nor modern, a house by Bentley LaRosa Salasky approaches familiar elements in an original way

By Christine Pittel

Tradition Takes a New Path



Photographs by Michael Mundy Produced by Heather Smith MacIsaac

A long drive wind
the back of the ho
nestled in the tree
overhanging eaves
board sheathing, a
hipped roof pay h
to what Sal LaRos
"the best of the su
tradition." *Opposit*
the living room ar
window frames a l
vista. Curtain liner
Roger Arlington.
architects found th
at a flea market th
they took on the p
Details see Resour





IF HOUSES WERE MOVies, this house would be written, produced, and directed by Bentley LaRosa Salasky. The New York design firm did it all, from site plans to throw pillows, landscaping to light fixtures, doorjambs to divans. "We don't believe in the separation of church and state—architecture and decoration," says Sal LaRosa. As a result, the house has a strong coherent story line—simplicity and comfort—all part of a high-concept, unconventional package deal.

Of course, you can't have good architecture without a good client. The credits should include the couple—a businessman and an artist with two grown children—who commissioned the project on five acres in suburban Westchester. They had no interest in a revival-style house, and they didn't want modern. "Modern meant cold," explains LaRosa. "They asked us, 'What would a house for the nineties be like?' "

BLS's answer: dynamic yet graceful, eccentric yet refined, full of complexities and contradictions like the era we live in. At first glance, up the long gravel drive, the house looks as if it has been there for decades, spread out across a hilltop. Trees fifty years old were gently moved to a nursery established on the property during construction, then replanted according to the architects' specifications to shelter the house. They chose building materials that suggest a sense of history. The same stone that forms the retaining walls also patterns the base of the façade, tying the structure back into the landscape. Familiar clapboard clads the one-story wings flanking the two-story hipped-roof central volume.

The vocabulary may be traditional, but the mov a contemporary. The entry contradicts expecta tucked off center on an angle where the kitchen wi out. There's a push and pull of forces animating t çade: horizontal clapboard thrusts one way, ve board-on-board another. Wide bluestone steps lea tall door painted chartreuse. "It sets you up for th prises to come," says Ron Bentley. Inside, you're i diately confronted with a towering tapered colu white oak topped by a stylized mahogany ca wrapped in copper wire. The form is unexpecte provocative. Guests slide a hand over its polished tours. The clients love wood, and throughout the h doors are white oak and details are mahogany w hand-rubbed oil finish. These surfaces, like the u quered brass hardware, "have to be touched, rene taken care of," says LaRosa.

Nearby, a second column—shorter, more lithe, an elongated neck but obviously of the same family—up a play of scale. "We like to get a bit of anthropo phism into our buildings," says Bentley. In the di room the architects make a connection between c cism and human proportion: foot-level baseboa waist-high chair rails, and shoulder-height window nices display a body language that makes the space more accessible. Though the room has what Ben terms a "certain Yankee directness," traditional idi are used unexpectedly. A window cornice serves long shelf. Windsor-type chairs, designed by the triu rate, have upturned armrests that echo the swoop of brass chandelier and threaten to levitate.

"In this house you don't know what you're goin find next," says Franklin Salasky. In the living roo generous arched window fills a wall and frames the ba yard vista. The furniture gathered around a BLS- signed overscale square coffee table is eclectic, cho for character rather than conformity to any one style. deco, English Regency, Scandinavian farmhouse—al in. Both clients and architects like the feeling of folk The first piece purchased for the house was a delicat proportioned, slightly attenuated American spin back chair that stands out against the window. "It's b noble and humble," says Bentley. "You can see scratch of the maker." *(Continued on page 1*



The chartreuse front door opens onto a foyer, *above left*, wh Bentley LaRosa Salasky created a clever play of scale by vary the size of the tapered oak columns, which have capitals of mahogany and copper wire. *Left:* The dining room, furnishe with BLS's Windsor-style chairs and oxidized-brass chandelie shows a "certain Yankee directness," says Ron Bentley. An extended window cornice serves as a wraparound shelf. *Oppo above:* Partially faced with three types of granite, the kitchen/dining wing has terraced steps leading to a raised po edged with bluestone. *Opposite below right:* The den's bowed window is shaded by a brise-soleil. *Opposite below left:* The h is a modification of the classic butterfly plan, with the kitche dining and bedroom wings flanking the main living area.



he clients asked, "What would a house for the nineties be like?"



ECOND FLOOR



IRST FLOOR

1 Entrance
2 Living room
3 Den
4 Master bedroom
5 Closet
6 Master bathroom
7 Dining room
8 Dining porch
9 Kitchen
10 Breakfast alcove
11 Mud room
12 Powder room
13 Hall
14 Guest room
15 Balcony
16 Bedroom







In the living room, familiar forms have been rephrased and reproportioned. BLS designed a more voluptuous version of the winged sofa and positioned it before their oversize steel and canvas coffee table and arched club chair. The Donghia armchair in the foreground is covered in a woven damask from Christopher Hyland. The rug is a handwoven design by Elizabeth Eakins, NYC. A Swedish painted cupboard hangs above the copper-faced mahogany mantel, which continues into the adjoining den. The large triptych is by Linda Nisselson.

The vocabulary is traditional, but the moves are contemporary



In the master bedroom, *above*, a long mahogany mantel unifies a marble-faced fireplace and a wall of shelves topped by a cupboard that conceals the TV. The armchair is a BLS design in a Clarence House cotton jacquard. Curtains of Lee Jofa wool puddle onto the window seat. *Left:* Built into a wainscoted nook, the master bath's Jacuzzi looks like an old-fashioned tub. *Right:* The architects lined the upstairs hall with a modernist strip of windows and a classic New England–style built-in cabinet. The rag runner is Amish.





...is detailed with oak linenfold wainscoting
...organy trim that echoes the lines of the mantel.
...chair and ottoman are in a ribbed velvet
...gence House. The Caucasian rug, c. 1850, from
...kman, NYC, rests on a carpet from Stark.



At Giorgio Armani's island retreat on Pantelleria, canvas curtains the color of beach sand create patches of shade on a wood deck high above the Mediterranean. The woven straw cushions and mats are from Tunisia, some fifty miles away, and the lantern is from Marrakesh.

ARMANI'S



The fashion designer tailors a Mediterranean island to suit himself and more than a dozen friends

By Wendy Goodm

Photographs by Oberto Gili



THE SMALL VOLCANIC ISLAND OF PANTELLERIA sits like a rough jewel in the sea between Sicily and Tunisia, mounted on platinum-backed waves and combed by a relentless wind. The rugged landscape is dotted with houses made of volcanic rock in the Moorish style known as dammusi, which is unique to the island. Here form follows function, as roofs designed to capture rainwater create serene vaulted interiors.

Little wonder that Giorgio Armani has chosen an island of such striking natural beauty on which to build an empire of a very different kind from the fashion empire he has created in Milan. There he presides from a seventeenth-century palazzo in the heart of the city over a business that has changed the face of fashion since the moment he deconstructed the jacket, easing both men and women into an era of relaxed elegance. There he lives and works with an almost legendary intensity and passion for detail, creating the Giorgio Armani, Emporio Armani, and Armani Jeans collections, launching a new fragrance, Giò, and overseeing the multitude of Armani products that generate more than $600 million in annual sales in nearly two hundred stores around the world.

Here in Pantelleria Armani reigns over his own private Eden. When he bought the land twelve years ago, the only structures on it were two abandoned houses and two stables; it was an isolated spot where people often went to pick Indian figs from the giant cactuses, but he says he always felt it was a magical place. His architect, Gabriella Giuntoli, has preserved that magic. Originally from Milan, Giuntoli has lived on the island with her husband, Pietro, and son for seventeen years; during that time she has designed about eighty houses. Her gift for restoring old structures and re-creating indigenous forms is evident in her work with Armani. His property resembles a small village: four low stone buildings, which include guest quarters, a living room/dining complex, and Armani's own villa where Giuntoli transformed one of the surviving

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the complex,
was designed
architect Gab
Giuntoli, was
built of stone
the indigenou
dammusi style

I wanted a dream house to escape to," says Armani

ses into a bedroom and sitting room, then ed a new living room with a traditional dam- si vault and aged its exterior walls with a reci- hat included vinegar and red wine.

Armani," explains architect Giuntoli, "is like a irector. He will gesture and say, 'I see palm es over there' or 'I need a large terrace.' I nev- e lo a formal rendering, I give him sketches of n ideas." Armani responds, "Gabriella is s sitive and modest and does not impose, but li ens and creates."

Their collaboration has yielded re- rkable beauty, from the wood c k and saltwater pool overlooking t sea to the raised terrace planted w h giant royal palms, under which d ner is served to guests banquet- s le by lantern light. The palm trees w re transported from Sicily by l rge, then driven to the site. When o e did not survive the trip, Armani d it made into stools for the terrace by the bar.

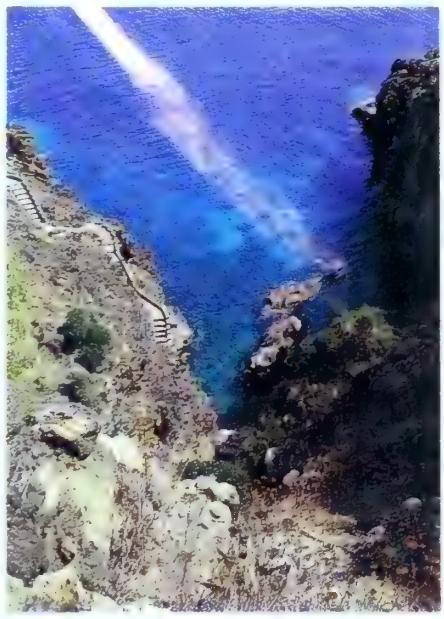
The property has been planted with ninety lm trees in all, along with flowery plants that nt the air with lavender and lemon, rosemary d rose. Blooming cactus mixes with oleander, biscus, pomegranate, and olive trees to pro- ce a feast of color. Not a blossom is lost on the aster of the house, who loves to walk in the anging Mediterranean light. On the island, life lived mostly outdoors. When it moves indoors, e tones are soft and subtle, the silhouette as ele- nt and comfortable as his clothes. In fact the lm colors of Armani's own rooms were adapted Giuntoli from the palette of one of his spring/ mmer collections.

Back in his Milan office after his triumphant ring show, Armani says, "I wanted a dream ouse to escape to." He is sitting at a polished esk the length of a runway, looking at photo- raphs of his house in Pantelleria; he is as radiant s a child sharing a cherished prize. He smiles roadly as he describes his days there—alfresco eals overlooking the sea, moped rides around e island with his guests, descending the 208 an-made steps from the deck to swim in the sea. he man who once said "My life is work" has und a pocket of peace. ♠



At Pantelleria, Armani, *above*, plays hos[illegible] many friends, including, from left, Cristina Brigidini, Carla Vanni, Anna [illegible]va, and Raquele Enriquez.





From Armani's own house he can see a hundred-year-old orange tree, *above*. *Right:* More than 200 steps lead from the swimming pool down to the sea. *Below:* When one of the giant palms died, it was made into stools for the rustic pool bar.







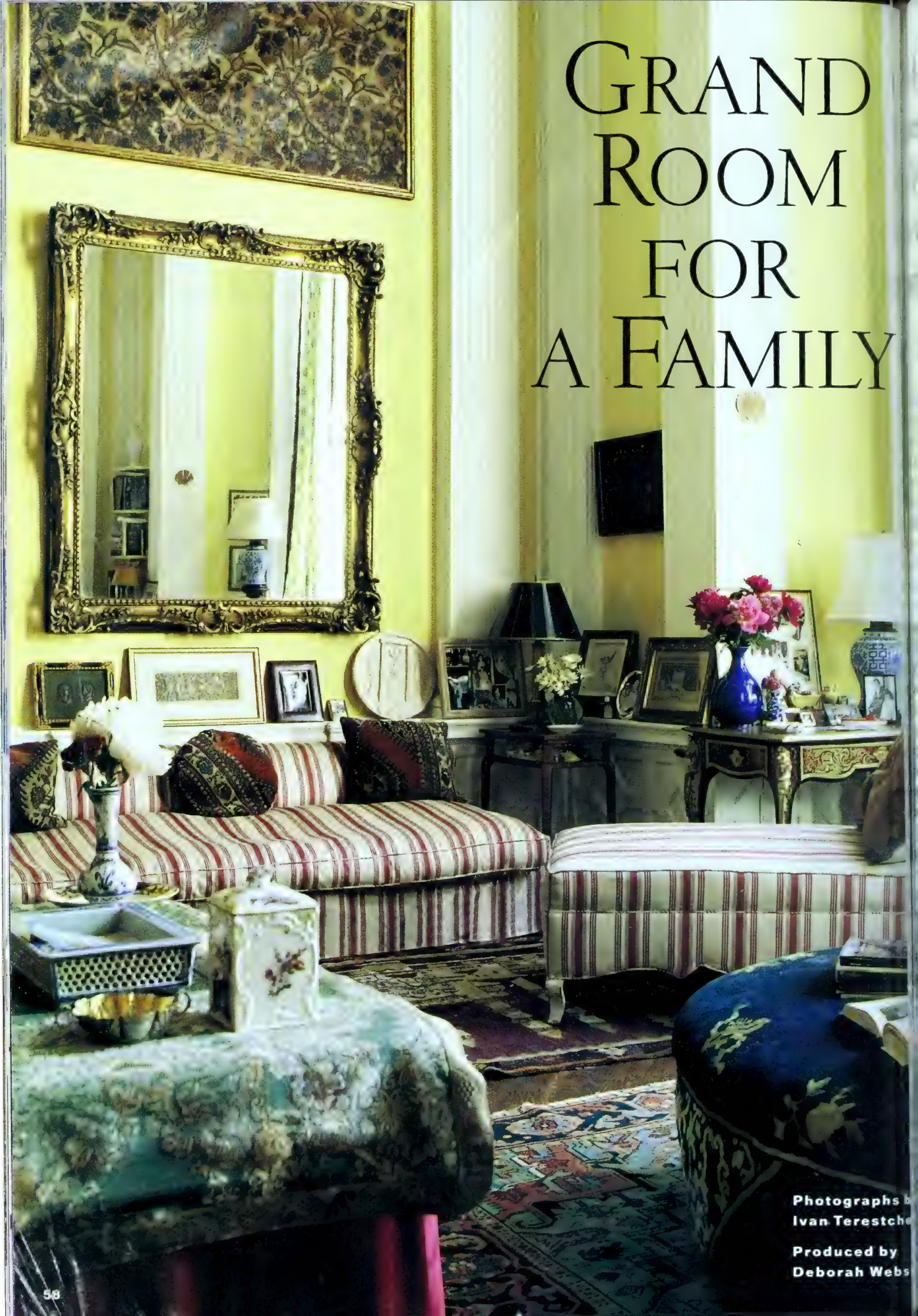
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When there are many guests, they gather in the evening under the giant royal palms the designer had brought by barge from Sicily. Sitting on Tunisian straw cushions, the party dines on blue and white pottery from Grottaglie in southern Italy. For light, candles are set in matching pottery hurricane lamps.


"I always felt this was a magical place"

GRAND ROOM FOR A FAMILY



Photographs b
Ivan Terestch

Produced by
Deborah Webs

A discerning couple u es warm colors and a lively mix of styles t make prewar pro- ortions seem intimate

By Andrew Solomon

HE MONASTERIES OF THE MIDDLE AGES AND THE PAL- of the Italian Renaissance, in the coffeehouses of the of Reason and decadent night cafés of the fin de siè- men believed that knowledge and beauty and grace e their own reward, to be pursued with a combination igh-minded asceticism and profound sensualism. se days most people acquire knowledge to get ahead construct beauty that others may wonder at it. Grace f has become a means for self-advancement. The in- ence which imagined these as three windows of the , as luxuries unto themselves, is not of the 1990s; it ngs to a softer and more lavish world.

arolina Irving, however, is immensely knowledge- about an extraordinary range of subjects simply be- se knowledge itself gives her pleasure. She inhabits uty not to draw other people to her but because her beauty and the beauty she brings to her surround- s are sources of immense aesthetic gratification; she ws beauty as Ruskin wished to do. She is graceful by inct and not for effect. It is not that she is the least bit worldly but that her simple enjoyment of matters st of us complicate with ambition recalls, despite her zying sophistication, something almost primal.

Carolina is at first so composed that those who don't w her might find her chilly. Then you see her with baby, Olympia, or you ask her about Venezuela, or u admire the bit of fabric that is her favorite, and nething Latin comes alive in her, and she sweeps you in laughter. "Do you love İznik?" she asks. "Oh, that t red!" And she speaks with a relish that brings the lost back before you and makes it the color of miracles.

The apartment just off Fifth Avenue where she lives th her husband, Ian, and Olympia manifests her own



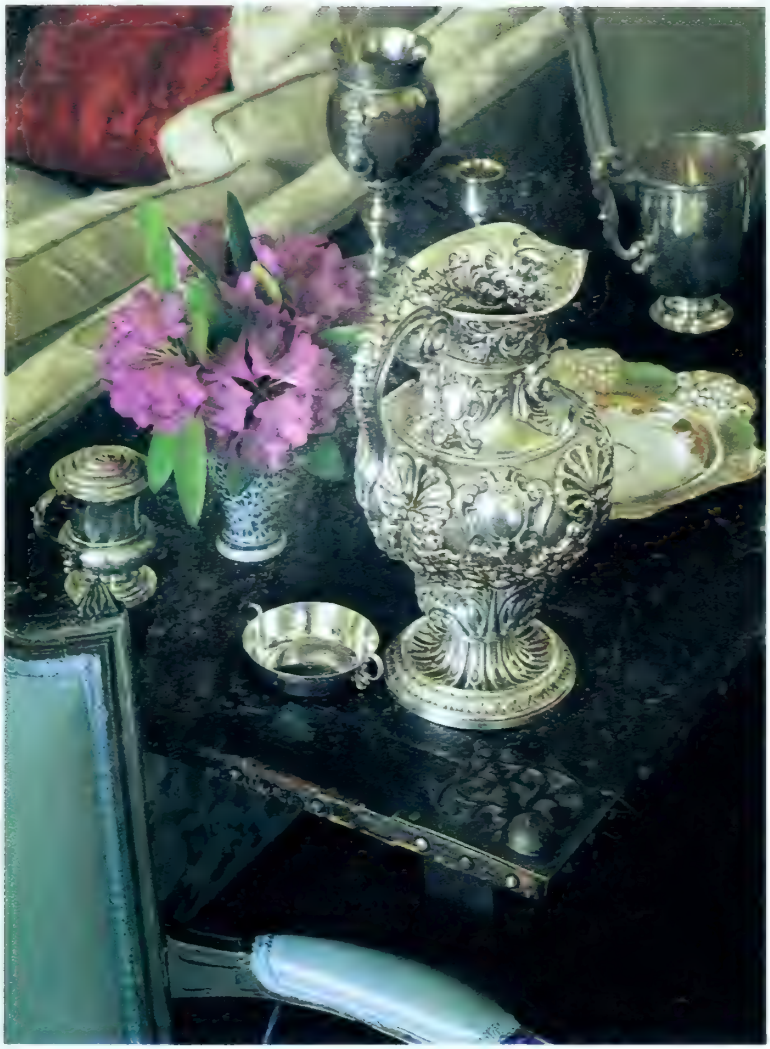


e heart of the apartment where Carolina and Ian Irving, *ve right,* live with their baby daughter is a sitting room, *posite,* expansive enough to accommodate on one wall a 17th- tury painted leather panel above an impressive gilt-framed rror and idiosyncratic enough to combine a reupholstered 50s chaise longue with a 19th-century Boulle-style writing k. *Right:* Olympia on a Robert Couturier sofa bed in a sp stripe from Christopher Hyland. Details see Resources.





Two Spanish colonial angels hover over the door to the dining alcove; to the left hang three 19th-century designs for silver, a reflection of Ian Irving's specialty at Sotheby's, and to the right, a panel of French silk brocade. The center table, covered with 18th-century green brocade, holds antique porcelain.





The Irvings' sitting room is full of extraordinary things that never compete with one another

nonchalant elegance. It is really one remarkable roo with several small antechambers. The room—which w the dining room when this vast building was a single re dence—is the strong yellow of good weather. It's an ea place to be in, one where you feel you could put your fe up were you so inclined; the ashtrays are full of cigaret butts, books are piled on the floor, and someone's emp glass is sitting near the fireplace, as though Caroli wanted you to know how little she cares for perfectio And yet it has a perfection that is very much its own.

Panels of embroidery, silks, and painted leather har on the walls, some quite valuable, some not at all val able; Carolina has assembled a mix of things anyor would recognize as fine and things she happens to ador Her husband is an expert in antique silver at Sotheby and silver objects and designs for silver are much in ev dence. So are photos of her very beautiful mother. large round ottoman covered with a nineteenth-centur Chinese rug is the geographical focus of the room, read to be sat upon or to be piled with books.

Behind a damask sofa stands a clunky folding table ca sually draped with a fabric so ornate and remarkable tha you could spend a week in its patterns. Carolina seem not to mind that from certain vantage points you can se the table's steel legs and Formica top. If you are too much a fool not to see only the fabric, an old curtain heavily em broidered with fantastical floral motifs, that's your los and not hers. Nearby are a baseball from a key New York Mets game in 1986, a sixteenth-century mounted coco nut, a Hungarian parcel-gilt sweetmeat dish, and a Meis sen tea caddy. The room is full of extraordinary things that never compete with one another; none of them in sists on your attention. It is as though they have found some obscure symbiosis so that each lovely object is made more lovely by its proximity to the others.

Right now Carolina is studying pottery at Parsons. "I decided last year that I wanted to do things with my hands. My background is in art history, but it is a selfish pleasure. I never did anything with it. When I'm not making things, every day I go *(Continued on page 119)*

The array of silver on a 17th-century Spanish trestle table, *above left,* includes an elaborate ewer, c. 1725, by London silversmith Thomas Farren and a 16th-century coconut cup. *Left:* A more surprising treasure is a ball hit by Lenny Dykstra during the game that clinched the National League East division title for the New York Mets in 1986, at rest near a watercolor by Maurice Barraud. *Opposite:* The entrance hall, lit by a Venetian chandelier, leads into the sitting room where a French wallhanging, c. 1730, is mounted above the fireplace.


MITFORD
SILVER

staking ou

After years of photographing other people's plants, Marina Schinz focuses her len on the landscape she has created in rural New York State

By Mac Griswold

Produced by Sonya Mortimer



Bearded iris and poppy 'Hele Elizabeth' stand among spire *Baptisia australis*, *Penstemon* 'R Elf', and Russell lupines. Blu *Geranium ibericum* came from Schinz's former garden. Opp A grid of flowers and vegetab in a grid of fields, the garden is arched with four varieties o grapevine. Old cottage favorit scarlet dahlias, yellow rudbeck and snapdragons—glow bright in a blue haze of caryopters.


field of vision

Moving plants constantly to achieve the right effect produces a counterpoint of spikes, sprays, and clumps; baptista and lupines; *Salvia argentea* and *Astrantia major*. One aspect of English gardening Schinz subscribes to is the placement of tall plants well forward in the border. Grapevines catch the evening light.



In May the garden is belted with contoured stripes of alfalfa and plowed earth. Such agricultural patterns were Schinz's inspiration. The blooming apple tree at left is a wilding she and her husband, Lawrence Rubin, found on the property.

"MOST PHOTOGRAPHERS WISH THE could just click their eyes." Marin Schinz, garden photographer, i talking about her work. What trig gers her compression of a three dimensional constantly changing garden into the static two dimension of a photographic frame? "There i that quintessential view—you know the one where the garden make suddenly reveals what he or she had in mind." Sometimes detail is the essence, as when she crowds all the intricate Italianate steepness of Dumbarton Oaks into a single green shot of treetops, wall coping, and a carved urn. More often what says it all is the overview: "You *still* want to know how the garden was made, though an impressionistic blur of color can create that overall impression." Sometimes that overview is not easy for Schinz to reach. At five feet four inches, she feels that "My life would have turned out differently if I had been five inches taller." However, she has managed to find her



"I recently came round to powder puff hollyhocks," says the photographer, who falls for anything that makes a good picture. In the heart of the garden she lets everything self-sow, "and then edits." Seedlings here, besides the hollyhocks, include nicotiana, Shirley poppies, and a whole tribe of caryopteris.

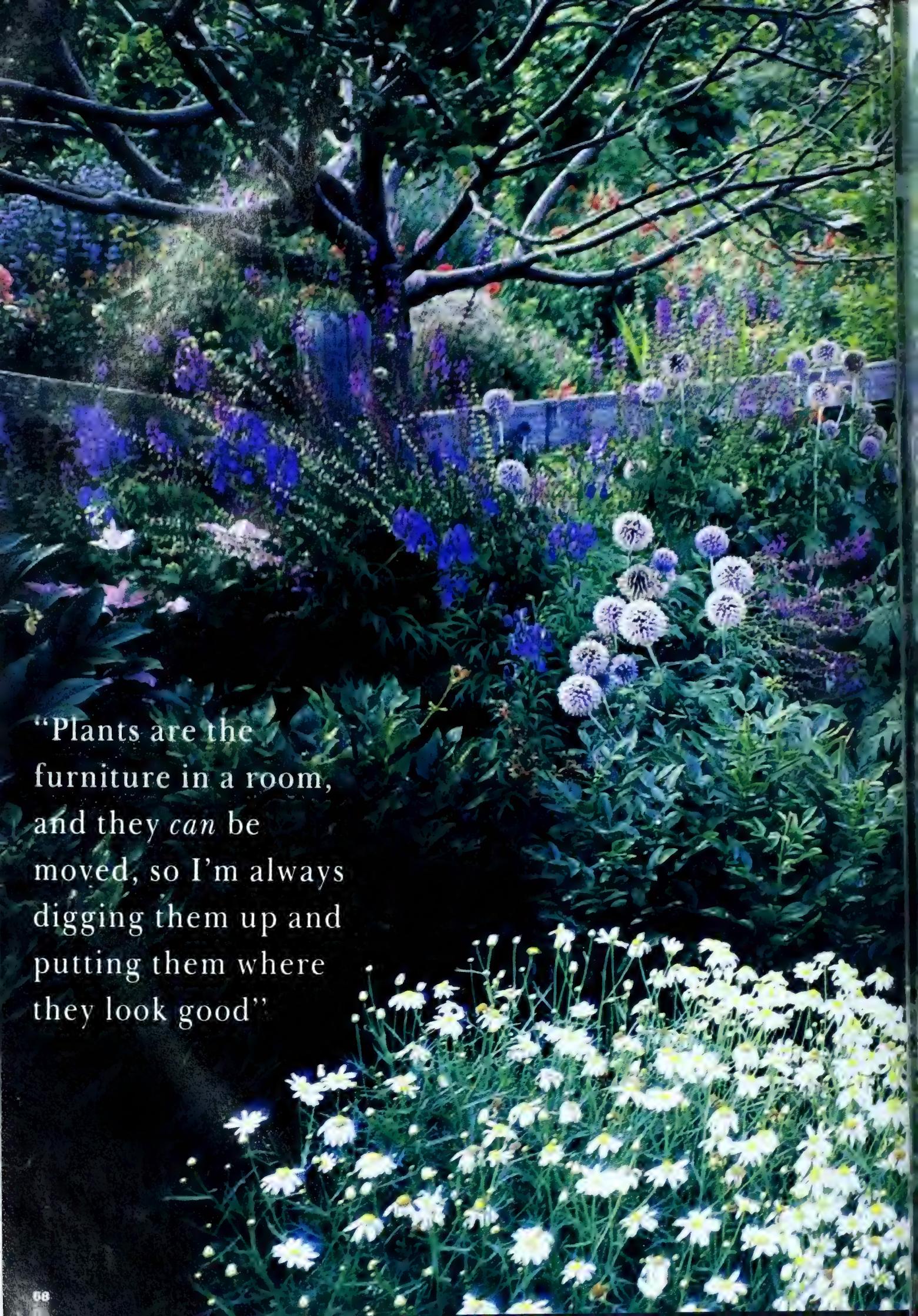
quintessential view through the windscreen of Gianni and Marella Agnelli's helicopter hovering over their Villar Perosa near Turin and from the tops of ladders in the cottage gardens of Gloucestershire or Provincetown, Massachusetts.

She knows her instrument's powers: "The camera lets you step back and take a very objective look. Through the viewfinder I see the abstraction of the printed page, and when I ask, 'What's wrong with this picture?' I also often find out what's wrong with the garden. A photograph is bigger than life; it brings out both the beauty and the drawbacks." She talks about how similar picture captions are to the explanations people offer about their gardens. "Why do they try to improve with words? They should move the plants!"

Which is what she does in her own garden in Stanfordville, New York, where she and her husband, art dealer Lawrence Rubin, president of M. Knoedler & Co., built a house in



The house looks westward, away from the garden, at the autumn woods, and the old American ash drops its leaves at the first frost. The only tree on the hillside when the couple bought the farm in 1982, it helped them site the new building.



"Plants are the furniture in a room, and they *can* be moved, so I'm always digging them up and putting them where they look good"



Russian sage, globe thistle, and monkshood sing the blues in the west border outside the fence, while pink bee balm and phlox are a match for orange gaillardia. In the background at right, yarrow fades from red to pale tan. "I couldn't wait to have a beige flower in my garden," says Schinz.



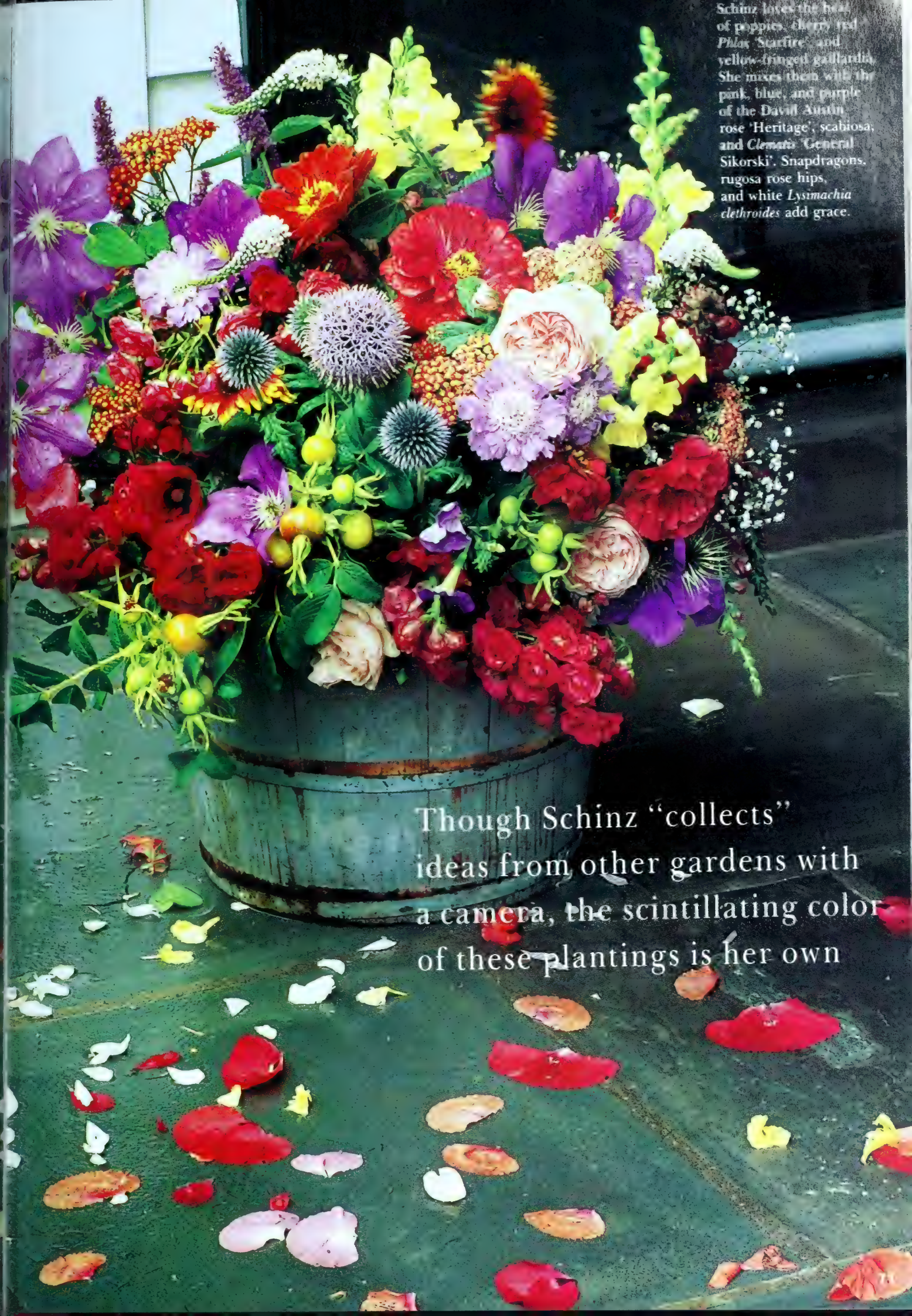


Strongly pruned, the climbing rose 'Alchemist', *above left,* loops a south-facing window and a shutter; *Potentilla* 'Abbotswood', *above right,* feathers the foundation of the house. The intense fragrance, quartered petals, and yellow and apricot tones of 'Alchemist' deserve to be better known.

1983. When they left Westchester County, just north of New York City, for what was a bare farm hillside, the new landscape was a joint effort. ("There are no other similarities between us and Vita and Harold," says Schinz.) Rubin sited the trees, and Schinz came equipped with favorite plants from the old place. Since then, movement within the garden has been ceaseless. "The plants are the furniture in a room," she says, "and the secret I have discovered for myself is they *can* be moved around, so I am always digging them up at the wrong season and putting them in where they look good." Schinz's garden is startlingly simple in design and forthright in its blazing colors. Her two books—*Visions of Paradise,* with Susan Littlefield, and *The Gardens of Russell Page,* with Gabrielle van Zuylen—are both ambitious and beautifully executed. She feels at home in the grand gardens of the world and is familiar with their typology and their creators, both living and dead. Since every good garden is a self-portrait of its maker, Schinz's own design and plantings, combined with her photographs, create a double vision of character and place.

In her introduction to *Visions of Paradise,* Schinz says that clarity of style was her first priority in choosing places to photograph. In her garden the clarity of her own style emerges, forged from her memories, her experience, the tempos of her life. As a child, she often stayed at her family's "Pompeian villa," as she calls it, with its courtyard and Lutyensesque terraces on the hills overlooking Zurich. As memorable for Schinz as the grandeur, however, was the geometry of kitchen garden, cold frame, hotbed, and rabbit hutch. She also remembers the Swiss farm wives and their plain robust gardens: "They had their hands full, cooking for fourteen—no wonder they were out of breath by the time they got to their dahlias." Schinz's life is breathless at times, too, as she globe-trots through the seasons. "My garden has to be kept simple if I'm going to have a garden at all," she says, remembering how many more vegetables she used to plant among her flowers and how they ripened when she wasn't there to pick them. Vegetables are something she still grows, to cover bare patches quickly and as a family bribe: since she spends so much time in the garden, she feels she has to produce something delicious to show for it.

Her 59-by-64-foot rectangle is set apart from *(Continued on page 120)*



Schinz loves the hues of poppies, cherry red *Phlox* 'Starfire', and yellow-fringed gaillardia. She mixes them with the pink, blue, and purple of the David Austin rose 'Heritage', scabiosa, and *Clematis* 'General Sikorski'. Snapdragons, rugosa rose hips, and white *Lysimachia clethroides* add grace.

Though Schinz "collects" ideas from other gardens with a camera, the scintillating color of these plantings is her own



VAN DAY TRUEX:
MASTER OF UNDERSTATEMENT

When Van Day Truex had something compelling he wanted you to know about design, he clamped one of his huge expressive hands on the knob of your shoulder, then spoke through bared and

lenched teeth. With eyes that widened to set his dictum n italics, what he often said was, "If something is good nce, it's always good." Or "Mother Nature"—*nay-tcha,* s he pronounced it in the middle Atlantic accent he culivated—"she's always the best designer." Or "Outside of cientific advances, everything has been done."

In a personal style seen as amusing by some and over he top by others, Van Day Truex made his vigorous case or restrained and disciplined domestic design, first at New York's Parsons School of Design, whose Paris branch he headed before becoming president of the enire institution from 1942 to 1952, then as design direcor of Tiffany & Co., whose silver, crystal, and china departments he shaped from 1955 until his death in 1979 at age seventy-four. In both jobs he stood for control, reason, directness, understatement, and timelessness. When Hubert de Givenchy told Truex that the stucco, stone, and tile house he built for himself in Provence in the regional vernacular was "honest," Truex was over the moon.

Airily decorated with bamboo and wicker furniture, earth-toned cottons and linens and wools, African art, modest locally crafted benches and chests, and large cushions fashioned out of old Moroccan desert carpets, the house in Ménerbes in the Lubéron Mountains was perhaps the most fluent expression of Truex's famously abstemious style. Even when it came to doing the marketing for the midday meal, there was never any question of his letting loose. "Van was definitely not the kind to buy for four if we were only two," remembers Walter Lees, a young attaché at the British embassy in Paris when, in the late forties, he met Truex at La Fiorentina, the countess of Kenmare's landmark chic Riviera villa. Her son, Rory Cameron, liked to quip, "Van's ideal would have been to live in a bowl of porridge," a reference to his almost irrational preference for the color beige. "He saw, without question, the brilliance of browns, beiges, whites, and blacks," Billy Baldwin, Truex's closest friend and champion, affirmed in his autobiography, adding, "His approval of my taste could not possibly have been more sought after by me."

"The dean of twentieth-century American design," as John Loring, Truex's successor at Tiffany's, has called him, brought a resolutely historical and emphatically European perspective to his quietly influential career as an educator and as a creator of such practical everyday objects as ashtrays and cutlery. He saw Giacometti in an Etruscan bronze and Brancusi in a 3000 B.C. Sumerian sculpture of a goose breaking out of its shell. Like Jean-Michel Frank, whom Truex knew well from his Paris days and whose design he borrowed and popularized as the so-called Parsons, or T-square, table, he had an uneasy rapport with the rigors of modernism. The modernist movement, nonetheless, served him well. In fact, it made him.

"The philosophy at Parsons under Van was practically word for word that of Edith Wharton and the architect Ogden Codman, who were contemporaries of Frank Alvah Parsons, and it was Mr. Parsons who trained Van,"



Truex, *opposite,* posed for *House & Garden* in 1942 with his wash drawings of Italian landscapes. *Right:* In the late sixties he applied his abstemious style to the entrance hall of a house he built for himself in Provence. *Above:* Truex's 1961 Bamboo flatware is still produced by Tiffany's. Details see Resources.

By Christopher Petkanas



Truex's New York living room in 1944 showcased white walls and a blue Knole sofa.



In 1946 he experimented with a moody palette of deep green and lilacs.

says Albert Hadley, a pupil of Truex's who later taught at the school. "They all shared the same notion of what was civilized and in good taste, which, of course, meant most things and ways French. Frank, Elsie de Wolfe, art muse and patron Misia Sert—these were the people Van looked to and whose ideas he shared with his students. He was especially sympathetic to Elsie's insistence on suitability, simplicity, and proportion, which owed so much to the earlier work of Wharton and Codman."

Truex was born on the desolate plains of western Kansas during a cyclone—"in a high wind," he liked to say. His father worked as a manager at what became the J. C. Penney Co. (The irony of winding up at the other end of the retailing pyramid could not have been lost on Truex.) Once a week his mother "rode a caboose with the receipts hidden under her petticoats," presumably to deposit them in the bank. As a boy he suffered from tuberculosis, accounting for a certain lack of physical stamina that hindered him as an adult.

Arriving in New York in 1922, Truex enrolled at Parsons with the intent of becoming a commercial artist. Three years later he won a scholarship to the school's Paris outpost in a fashionable seventeenth-century house in the Marais district at 9, place des Vosges, where he studied under the fastidious and eccentric William Odom, the man known as Mr. Taste, who is credited as the inventor of smart, rich, high-style decorating. Soon Truex was teaching at the school, then running it. At his flat done entirely in mattress ticking on the rue Saint-Dominique, he had Cocteau and Schiaparelli to dinner. From her striped and tented perch at the Villa Trianon Elsie de Wolfe dispensed advice to Truex which he said steered him throughout his career.

As president of Parsons in New York, he used his social connections to benefit his students, arranging visits to the stylishly progressive houses of Philip Johnson, Niki de Gunzburg, Helena Rubinstein, and Consuelo Vanderbilt Balsan. But by 1952, Truex's number was up. The trustees, who favored the idea of mass education, had had it with the school's uncloaked elitism. A new post was created for Truex which, according to former dean David Levy, had "all the appearance of a face-saving device to cover a forced resignation." (Forty years later Parsons is reviving its interior design department—using its former president's programs as models.)

Truex bounced back by overseeing an extraordinary



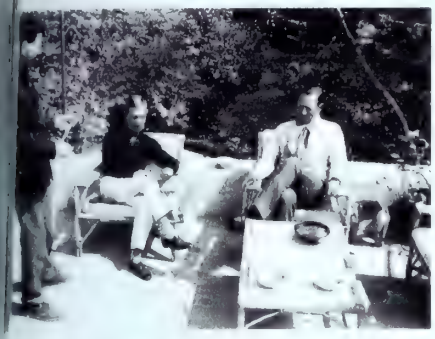
Everything was crimson in 1949, including the fabrics and the fireplace.



The look in 1951: bamboo blinds for curtains, umber walls, yellow silk upholstery, and a bare polished floor.

Baccarat's Dionysos anters, *right*, Tiffany's—a 974 Truex lesign he bbed "Van rdinaire."







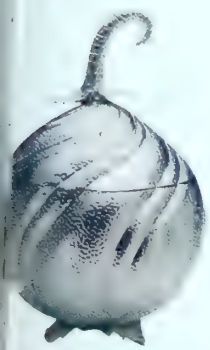


From Truex's scrapbook: Charles Sevigny, Rory Cameron, and Billy Baldwin, *above left*, in 1970 at La Fiorentina on the Riviera. *Above center:* Truex in Florence, c. 1935. *Above right:* His wash drawing of a fountain in Gordes, Provence, 1963.

Truex's love of beige prompted a friend to quip, "Van's ideal would have been to live in a bowl of porridge"



Cruising the Mediterranean with Mona Williams and Peggy Healey.



Silver seedpod box, *above*, from Tiffany's. *Center left:* Doorknob with astral escutcheon, c. 1955.

collection of architectural hardware—doorknobs, pulls, escutcheons, and push plates—that sought to vault the gap between art and industry. Produced for Yale & Towne, the line included his own designs as well as those of Léger, Miró, Noguchi, and others. Flush with success, he next accepted the challenge posed by Tiffany's new owner, Walter Hoving, of reviving the store's name for quality in design. "Tiffany's had become run-down, gloomy, confused," John Loring recalls. "It was full of heavy star vases that Van called 'great vomitings of crystal.' "

Truex's knowledge of European decorative arts and artisanal traditions made him perhaps the only man for the job. Embracing the opportunity to put his ideas into production, he commissioned Baccarat in France to supply Tiffany's with his Dionysos decanter shaped like a slope-shouldered Bordeaux wine bottle ("Van ordinaire," he called it), which is now in the permanent collection of New York's Museum of Modern Art. The atelier of Archimede Seguso on the Venetian island of Murano fabricated his scabrous organic Rock Cut candlesticks. Alongside nature, whose seedpods and pinecones he had Portuguese craftsmen turn into silver bowls and boxes of humble chic, Truex drew his greatest inspiration from the eighteenth century. The wittily seductive trompe l'oeil earthenware plates, decorated with eggs and olives, which he ordered from the Este ceramics workshops near Padua were a revival from that time, and his widely copied best-selling Bamboo flatware echoed the era's appreciation of chinoiserie. All of these designs are still in production and stocked by Tiffany's.

Truex's position at the store, coupled with the attention he received as a virtuoso draftsman specializing in monochromatic wash drawings of European architecture, did nothing to ease his reputation as perhaps the original Social Moth. "Van was always the extra man at dinner—women loved him," remembers Mrs. Henry Parish II. "He was always interesting and always interested in you, which made him extremely personable. He was a great gentleman, very kind and generous in thought. It was Mr. Truex, in fact, who introduced me to my partner, Mr. Hadley."

Over the years Hadley had become one of the attentive friends and disciples Truex invited round for relaxed dinners which gave him the chance to do some shoulder clamping and voice his dictums. In an apartment treated as a color workshop—in seven years it wore four different complexions—he did the *(Continued on page 119)*

CALIFORNIA

Actors Amanda Pays and Corbin Bernsen transformed their

By Kathryn Ireland Photographs by Oberto Gili Produced by Wendy G



Amanda Pays and Corbin Bernsen, *opposite*, added a stone mantelpiece, teak floor, and old beams to the living room, *above*, which they decorated with antique French chairs and a sofa and armchair from George Smith in cottons from Clarence House and Cowtan & Tout. A yellow Bauer pottery vase rests on a table found in New Mexico. Details see Resources.


RUSTIC
Angeles down to the last beam



THE SLICK ATTORNEY CORBIN BERNSEN PLAYS ON *L.A. Law* is no one's idea of a homebody. Off the set, however, he is a man with nesting instincts that might win a sympathetic smile from any judge in family court. The star character witness for Corbin's real-life role is his wife, actress Amanda Pays (best known as Theora Jones on the *Max Headroom* series). "From the time Corbin and I met," she says, "we've been collecting everything from doors to mantelpieces—not necessarily because we've always planned to build a house but because we enjoy hunting for things that might go into one. Whether we're in London or Provence or Santa Fe, if we find something we like we buy it, ship it home, and store it." When Amanda and Corbin did decide to build a house in Los Angeles, three and a half years ago, it wasn't only because they had plenty of material to work with: they also wanted space for their son, Oliver, and for the other children they planned to have. As it happened, they found just the right acre of land with a house they liked already in place—the only problem was that the house was barely a quarter the size it needed to be.

Dating to 1930, the simple stuccoed façades reflected no particular style, though the steeply pitched roofs, casement windows, and mature rose garden reminded Amanda of cottages she had known as a girl growing up in England and France. Corbin, a native Californian, agreed that no matter how much he and Amanda might have to change the property to suit modern family life, they should keep the sense of a house with "old bones" and a European spirit. After architect Cory Buckner drew up plans that adroitly added 7,500 square feet to the 2,380 in the original structure, the new owners applied design talents of their own. Corbin had apprenticed as a carpenter before becoming an actor and had built or remodeled many houses. Amanda is my partner in the decorative accessories shop Ireland Pays, where we sell simple classic English- and French-style lamps, slipcovered chairs, and other paraphernalia of country house life abroad that were





The twins, Angus and Henry, sit with their mother, *right,* on an old painted porch swing hung on one of the stone terraces Pays and Bernsen designed. *Opposite:* They have landscaped a patio beside the house to recall English cottage gardens. A wall lantern from Ireland Pays, L.A., is mounted above one of a pair of English urns. *Above:* A collection of 18th- and 19th-century still lifes hangs in the dining room. Simple but luxurious, the curtains are an Ireland Pays signature: yellow damask with a red border hung from gilded poles and tied back as single panels. A custom-made maple table from Richard Mulligan–Sunset Cottage, L.A., is set with Bauer pottery and surrounded by reproduction chairs from Gazebo, L.A. Bernsen left the plaster walls unpainted for a luminous matte effect.

Though the 1930s house had no particular style, it reminded Amanda of old English and French cottages





European and American antiques mix cozily with local swap-meet finds

almost impossible to buy in Los Angeles when she and I moved here from Britain.

Everything Amanda and Corbin installed in their house has a history. The sinks in the master bathroom had been salvaged from London's Dorchester Hotel, the teak floors were custom made in Bali, and the rough-hewn beams came from old farmhouses in New England and upstate New York which had been dismantled and trucked to Los Angeles. When the timbers arrived, they were laid out on the front lawn so that Corbin could shift them around, figuring where each beam should go. Equal thought has been focused on the placement of every baseboard, doorknob, and cabinet pull.

Amanda gives her husband most of the credit for overseeing such details during the last few months before their twins, Angus and Henry, arrived. It was Corbin who diligently rose at five every morning to look in on the construction site before heading to the *L.A. Law* set. No feature of the house shows his eye for planning and craftsmanship—or the collector's desire for more storage—better than the meticulously fitted closets and cupboards. Amanda's father, the London theatrical agent Howard Pays, said of the couple's dressing room, "It's like Savile Row in here, if not quite as tidy." Elsewhere, shelf upon shelf display collections of Bauer pottery and hundreds of the small glass domes in which "snow" falls when you turn them upside down.

But it is the air of uncluttered comfort in light-filled spaces that strikes you when you first enter the stone-flagged entrance hall, the beamed living and dining rooms, or the big country kitchen at the heart of the house. Unpainted plaster walls set off English, French, and American country antiques mixed cozily with the occasional swap-meet find and the paintings Amanda and Corbin have brought back from their travels. One recent acquisition, an eighteenth-century English landscape purchased in *(Continued on page 120)*

Family and friends often gather in the large country kitchen, under hand-hewn beams salvaged from farmhouses. Sturdy chairs found at swap meets in Los Angeles and Pasadena encircle a round table Pays and Bernsen bought at a French antiques fair and use for informal dining. Food is prepared on an American butcher block table. Tilework and the stove hood are reminiscent of kitchens in rural France. Pillows from Ireland Pays. Curtain fabric from Nobilis & Fontan.





Although the pine bed in the master bedroom, *above left*, is a reproduction, the mirror and pillows are antiques discovered in London. The quilt and portiere came from the Isle-sur-la-Sorgue antiques fair in France. Another delicate floral fabric, by Benniso covers a chaise longue and ottoman. *Above right:* The quilt on the hearthside bench is American. *Below:* An English tub with Czech & Speake fixtures encourages long soaks in the master bathroom. Blinds in a crisp Ralph Lauren Home Collection stripe contrast with the gently worn surfaces of a rocker purchased in Connecticut and a mirror frame from Richard Mulligan.

From beams to sinks, everything here has a history



A new pool house, *above,* is tucked into one of the massive retaining walls of southern California sandstone that shaped the steep canyon hillside into a series of terraces for outdoor living. Higher up the slope, another level has been planted as an orchard of citrus, peach, apple, and plum trees. *Below left:* Built-in seats, with cushions in a striped Hodsoll McKenzie cotton from Clarence House, provide a welcoming alcove in an entrance hall. *Below right:* Amanda takes a dip in the pool with Oliver.







White walls and spare detailing
a fine collection of modern furn
including a 1930s black lacquer
a steel and rubber daybed by Os
Borsani, c. 1960, and a limed-oa
by Maurice Rinck, c. 1930. *Oppo*
Bamboo chairs by Emilio Terry
table by André Arbus fill a sma
winter garden. The patinated co
bowl is by Jean Dunand, the cer
by Picasso. Details see Resources



The Comforts of Modernism

In a Corbusian duplex, a collector makes himself at home with the twentieth century. By Umberto Pasti

Photographs by Oberto Gili Produced by Wendy Goodman

IN THE LATE 1930S THE OFFICE OF LE CORBUSIER designed a huge duplex apartment as a studio and residence for a couple, both painters. The ample main room, flooded with north light, was meant to be worked in. Today this space has taken on a solely domestic function: these beautiful rooms, with their white walls, natural beechwood floors, and painted iron door and window frames—"It is softened Corbusier, not pure Corbusier," cautions the owner—serve as the Paris residence of a cosmopolitan collector.

Perhaps fifteen years ago, demonstrating the ultrasensitive antennae that allow leaders of taste to pick up on trends before others do, this collector embraced the aesthetic elaborated by the artists of the twentieth century, particularly those active from the 1930s to the close of the 1960s, nearly four decades that were magical for design.

Backing up enthusiasm with research in period documents—the bookshelves in the drawing room contain a vast array of old exhibition catalogues, decorating magazines, plans from furniture makers, monographs, and works devoted to twentieth-century architects and designers—the collector began a methodical exploration of flea markets, auction houses, junk dealers, warehouses, and ateliers all over the world.





In the drawing room, floor-to-ceiling shelves hold catalogues and books the owner acquired while studying 20th-century designers like French architect and metalworker Jean Prouvé, whose waxed oak table with painted aluminum legs occupies the center of the room. Piero Fornasetti's four-panel folding screen with a stylized view of Jerusalem stands behind one of a pair of Le Corbusier armchairs.



Vivid Venetian glass inhabits a stark white ledge

"The first painting I bought was a still life by Gilles Aillaud, which now hangs in the main room," the owner recalls. "The first major piece of furniture was a small round table I bought directly from Jean Prouvé." Trained as an architect and a metalworker, Prouvé experimented with sheet steel furniture as early as the mid 1920s; his 1936 market building in Clichy led Frank Lloyd Wright to dub him the inventor of the modern curtain wall. "I had been interested in Prouvé's architecture, and visited many of his buildings in Paris," the owner says. "Finally I called him at his office and visited him. His life was very difficult; now that he is dead, he is famous."

Indeed, both private and institutional collectors have now become champions of once-neglected modernists. Several pieces by Prouvé, as well as others by 1950s master Jean Royère, whose work is also represented in this apartment, are among the examples of modern furniture in the permanent collection of the Centre Georges Pompidou. These days the wall and table lamps devised by Serge Mouille in the 1950s, like the two in one of the bedrooms in the apartment, have become nearly mythical due to their rarity, and the glass vases of Venini and Barovier & Toso—which attracted this collector with their "very very strange colors"—are widely sought after. When the collector began to acquire such objects, however, a market for them did not exist.

A lover of eccentricity, of surprising volumes, of unusual lines, the collector "rediscovered" Piero Fornasetti at a time when few outside the Milanese bourgeoisie knew of his existence. Other more than timely "rediscoveries" were Jacques Adnet's metal and leather furniture, made by Hermès in the 1940s and '50s, and the bamboo chairs designed by architect Emilio Terry, the inventive decorator for the fabulous balls of Carlos de Beistegui and a close collaborator of Jean-Michel Frank. In the mid 1980s the collector began to acquire furniture and objects created between 1950 and '60 by Parisian Alexandre Noll, whose specialty was forming an entire chair, even an entire cabinet, from a single piece of wood. Only in the last decade did the Musée des Arts Décoratifs acquire three Noll pieces, thus consecrating his fame to the general public.

This list could continue for pages. Besides the drawings and paintings of neoromantics Christian Bérard and Eugene Berman, illustrations and set designs by Jean Hugo, Philippe Jullian, Denyse Bravura, and Barcelona-born Antoni Clavé, this apartment houses tables and chairs, bowls and lamps and screens by Frenchmen André Arbus and Jean Dunand, the Bauhaus-



Although nearly all of the furniture dates from 1930 to 1970, a plastic table by Philipp Starck, *opposite*, finds a place under a book-binding project by Boris Lacroix and a Léger plaque. Lino Sabattini designed the silver-plated tea servic Anticipating fashion, the owner bought a beautifully crafted jug by Alexandre Noll, *left*, and vases by Venini, Luciano Ferro, and others, *above*, before the current revival of interest in such pieces.





A lover of eccentricity, the owner "rediscovered" Fornasetti when few people outside the Milanese bourgeoisie knew of his existence

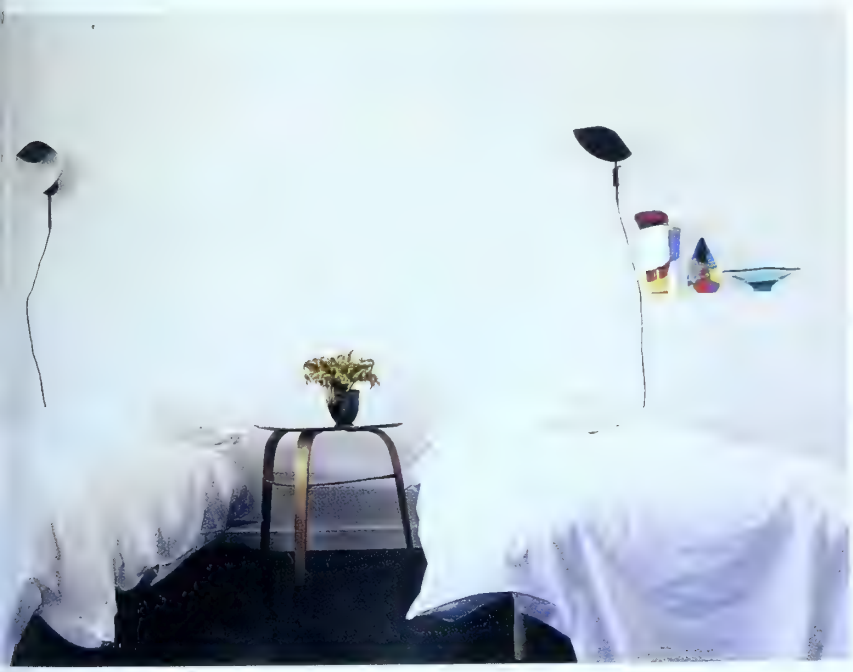
inspired Scandinavian designer Poul Kjaerholm and Turin-based architect Carlo Mollino. Leather portfolios hold photographs by Cecil Beaton, André Kertész, Herbert List, George Hoyningen-Huene, and others. Arranged on shelves in the drawing room in apparent disorder, next to drawings by uncontested masters like Picasso, Miró, and Cocteau, are sketches and temperas by that most eccentric of surrealists Valentine Hugo and by American artist Tom Keogh, who did illustrations for fashion magazines and was the true heir to Bérard's talent. "At first I tried hanging my drawings and photographs on the wall," the owner recalls, "but it was too busy. It had a nineteenth-century look. In this place it is better to have white walls."

Unlike many collectors, this one has no fear of today, no need to resist its seductions. The apartment mixes pieces of art and furniture from the 1930s, '40s, and '50s with contemporary works, among them acrylics on paper by Sigmar Polke, silver by Lino Sabattini, and a plastic laminate table by Philippe Starck. Always vigilant, always wanting to know, always ready to embark on a trip to acquire a desired object or meet an artist whose work is intriguing, our collector continues to buy, guided by a demand for quality that can be satisfied by a metal and enamel art deco book binding by Pierre Legrain or by a wooden table created by an anonymous carpenter of the 1980s.

This intuition and freedom, this admirable capacity for renewal makes this collection fascinating. But what most strikes the visitor wandering through these rooms for the first time is the naturalness with which things of great value and beauty are arranged, the harmony achieved by pairing a postmodern vase and a rationalist table or a vorticist gouache with a neoromantic portrait. The apartment as well as the collection reflects the full life of the person who lives here: the silver by Josef Hoffmann and Dagobert Peche and the ceramics by Cocteau and Picasso are not displayed in antiseptic glass cases but are used to serve fish and fruit. Each object is enjoyed, as was intended by its creator. Rather than a museum of the decorative arts of our century, this is a cheerful and hospitable residence filled with conversation and laughter. ♠

A portrait by neoromantic painter Christian Bérard, an arbiter of Parisian taste in the 1930s, surveys one of the bedrooms, *above left*. From the witty Fornasetti come the acrobat screen and, on the gaming table in the foreground, the lamp and an ashtray with a characteristically graphic image. The table, one of several pieces in the collection designed by Jacques Adnet in the 1940s or '50s and executed by Hermès, also displays a Jaeger Lecoultre clock, a Man Ray photograph, and books bound by Pierre Legrain.

Jean Prouvé's aluminum desk and chair, *above*, are felicitously positioned in front of a bedroom radiator; a lamp by Ingo Maurer illuminates the terrazzo desktop. *Below left:* Twin beds flank an anonymous table, c. 1950. The lamps are by Serge Mouille, France's premier lighting designer of the 1950s, and the vases by Luciano Ferro, Dino Martens, and Orrefors, all c. 1950. *Below right:* A chaise longue of the same vintage seems to float in the white-tiled bathroom.





SOFA

SITTING COMFORTABLY AT THE heart of the twentieth-century interior is the sofa. Its evolving shape—extending from Frank Lloyd Wright's hard-edged settle to Denning & Fourcade's extravagantly plump perch—offers a shorthand account of every seismic and subtle change in the design climate. Though what we know of the nineties, there is no definitive silhouette that serves as a signpost for the decade. Instead, everything goes, as evidenced by the fifty-two drastically diverse contemporary sofas—plus fifteen still-produced classics—presented on the following pages. And for those who want to understand what makes a sofa worth its stuffing, HG investigates the New York workrooms of Thomas De Angelis, the king of custom furniture. Details see Resources.

By Elaine Hunt

Horizontal wings act as end tables on Frank Lloyd Wright's sofa in the Francis W. Little living room. 1910s

1920s Jean-Michel Frank enclosed his cube sofa with miniature folding screens.

1950s

1960s

SOFAS



Pierre Chareau's sofa for the Maison de Verre embraces the sitter. 1930s



1940s Rose Cumming's shimmering sofa introduced Hollywood glamour to her New York apartment.

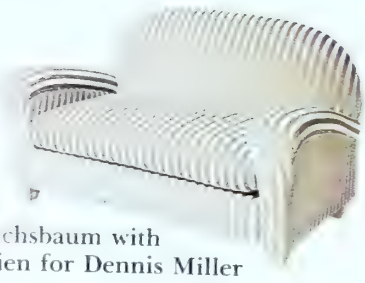


ommercial carpeting rose from the floor to orm an L-shaped banquette by Joe D'Urso. 1970s



1980s Denning & Fourcade designed a tufted and tasseled double-faced sofa for Oscar de la Renta.

SOFAS



1. Alan Buchsbaum with Marc l'Italien for Dennis Miller



6. Alexis de La Falaise



2. E.N.T.



7. Jasper Morrison for Cappellini

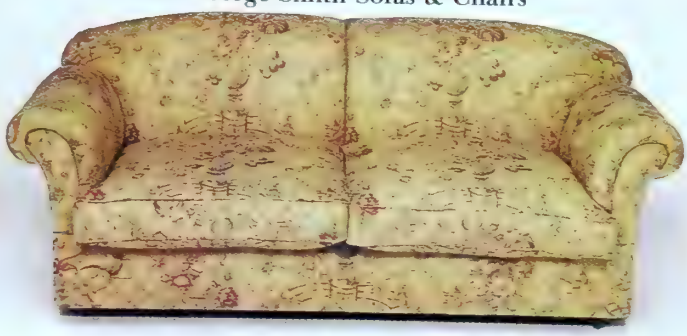


3. Palecek



8. Didier Gomez for First Time

4. George Smith Sofas & Chairs





9. Totah Design



5. Mark Hampton for Hickory Chair



10. Aldo Cibic for Ferlea

Classics Still in Production

Charles Rennie Mackintosh's Argyle Set sofa, 1897, from Atelier International

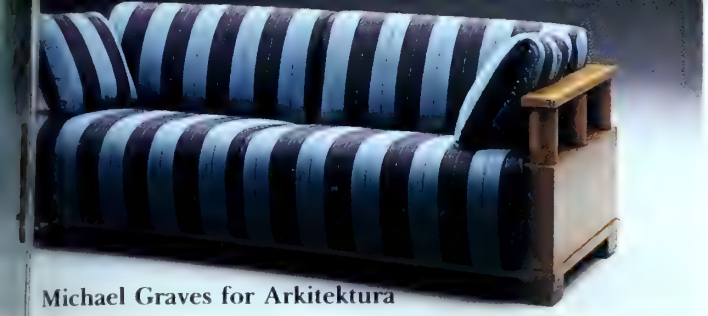


Frank Lloyd Wright's Robie 3, 1906, from Atelier International



Josef Hoffmann's Pal Stoclet sofa, 1911, from





Michael Graves for Arkitektura



16. John Saladino



12. Arel Design



17. Mario Buatta for John Widdicomb



13. Gomez Associates



18. Shabby Chic



14. Osborne & Little



19. Leonardo Volpi for Edra

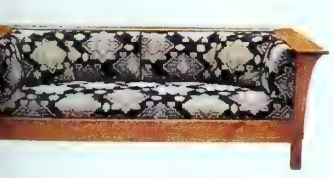


15. Jean-Charles de Castelbajac for Ligne Roset

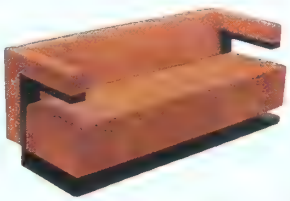


20. Shelton Mindel Associates

pold Stickley's Prairie settle, 12, from L. & J. G. Stickley



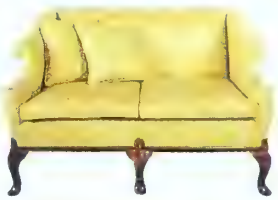
Walter Gropius's Bauhaus Weimar, 1920, from Unit 7301 Bauhaus Furniture Resource



Eileen Gray's Lota sofa, 1924, from Palazzetti



Edwin Lutyen's Government House settee, 1925, from Arkitektura



SOFAS



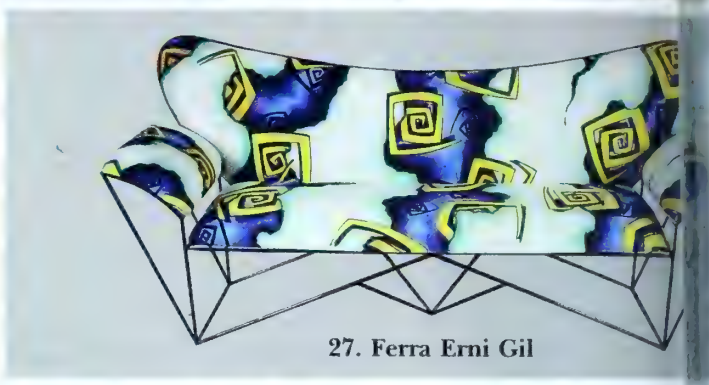
21. Antonio Citterio for B&B Italia



26. Ralph Lauren Home Collection



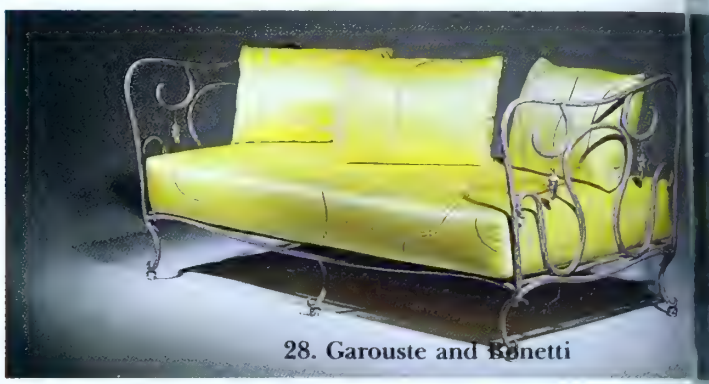
22. Martine Hardé



27. Ferra Erni Gil



23. Ward Bennett for Brickel Associates



28. Garouste and Bonetti



24. Ward Bennett for Geiger International



29. Shannon & Jeal for Pierre Deux

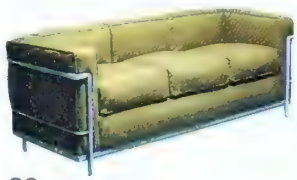


25. Vladimir Kagan for Directional



30. Robert Couturier

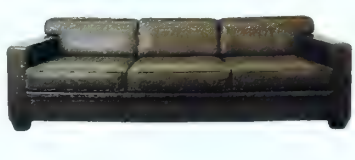
Le Corbusier's LC/2/3 sofa, 1928, from Atelier International



Mies van der Rohe's Barcelona daybed, 1929, from Knoll



Jean-Michel Frank's 1930 sofa from Écart International



Alvar Aalto's 1930 sofa bed from ICF





31. Rose Tarlow–Melrose House



36. John Hutton for Donghia



32. Anthony P. Browne for DAPHA



37. John Mascheroni for Swaim



33. Nigel Coates



38. Michael Taylor Designs



34. Roberto Gerosa



39. Patrick Naggar for Arc International

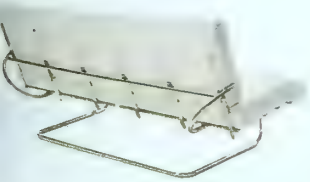


35. Andrée Putman

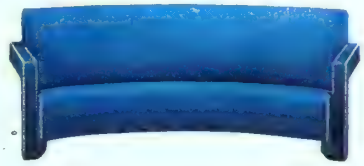


40. Massimo Iosa-Ghini for Moroso

Breuer's Bauhaus Ausstellung
rlin sofa, 1931, from Unit
Bauhaus Furniture Resource



Gerrit Thomas Rietveld's
Utrecht sofa, 1935,
from Atelier International



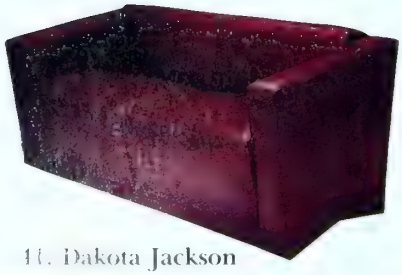
Florence Knoll's 1954
settee from Knoll



Charles and Ray Eames's
Soft Pad sofa, c. 1976,
from Herman Miller



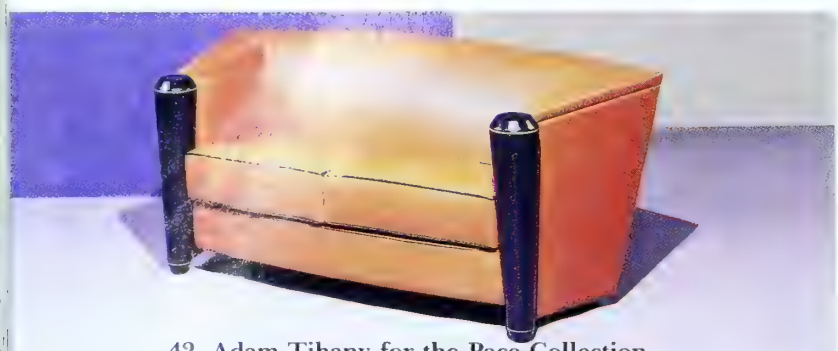
SOFAS



41. Dakota Jackson



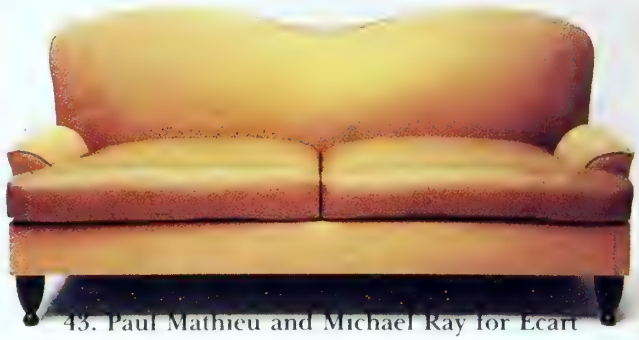
47. Zaha Hadid



42. Adam Tihany for the Pace Collection



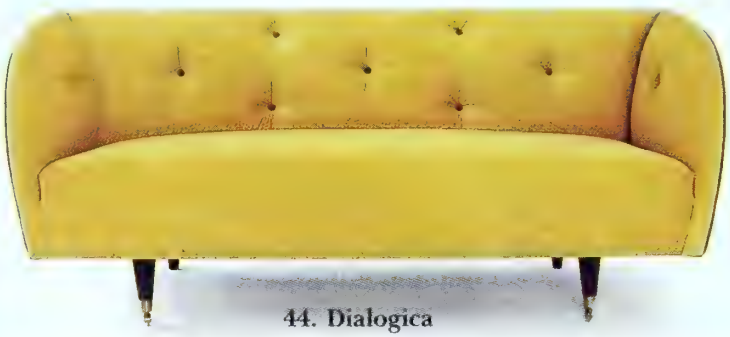
48. Goodman Charlton Design



43. Paul Mathieu and Michael Ray for Ecart



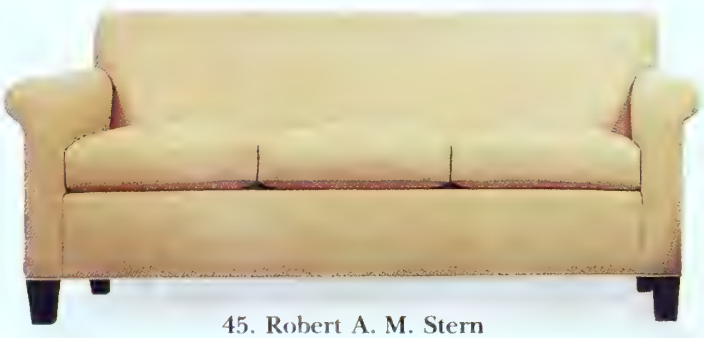
49. Betty Sherrill for Baker Furniture



44. Dialogica



50. IKEA



45. Robert A. M. Stern



51. Robert Metzger Furniture Designs



46. Nancy Corzine



52. Studio 65

CUSTOM SOFAS: *The inside story*

Out of the New York workrooms of Thomas De Angelis & Co. come sofas guaranteed to last more than one lifetime. HG follows the steps that it takes to create the Rolls-Royce of the furniture world

Each button is hand-tied to create a tufted back.



Webbing woven on the underside of the sofa cts as a base for springs.



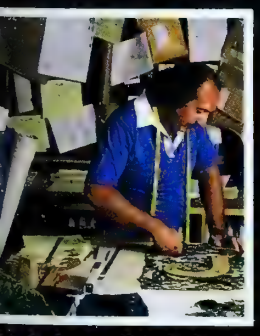
Springs are anchored and adjusted to create a level surface.



A layer of muslin is tacked over cattle hair stuffing and burlap.



A hand-filled down pad is pinned over a scroll arm.



Upholstery fabric is cut from patterns specially made for each sofa.



A seamstress stitches a seat cushion.



The back upholstery panel is sewn with a curved needle.

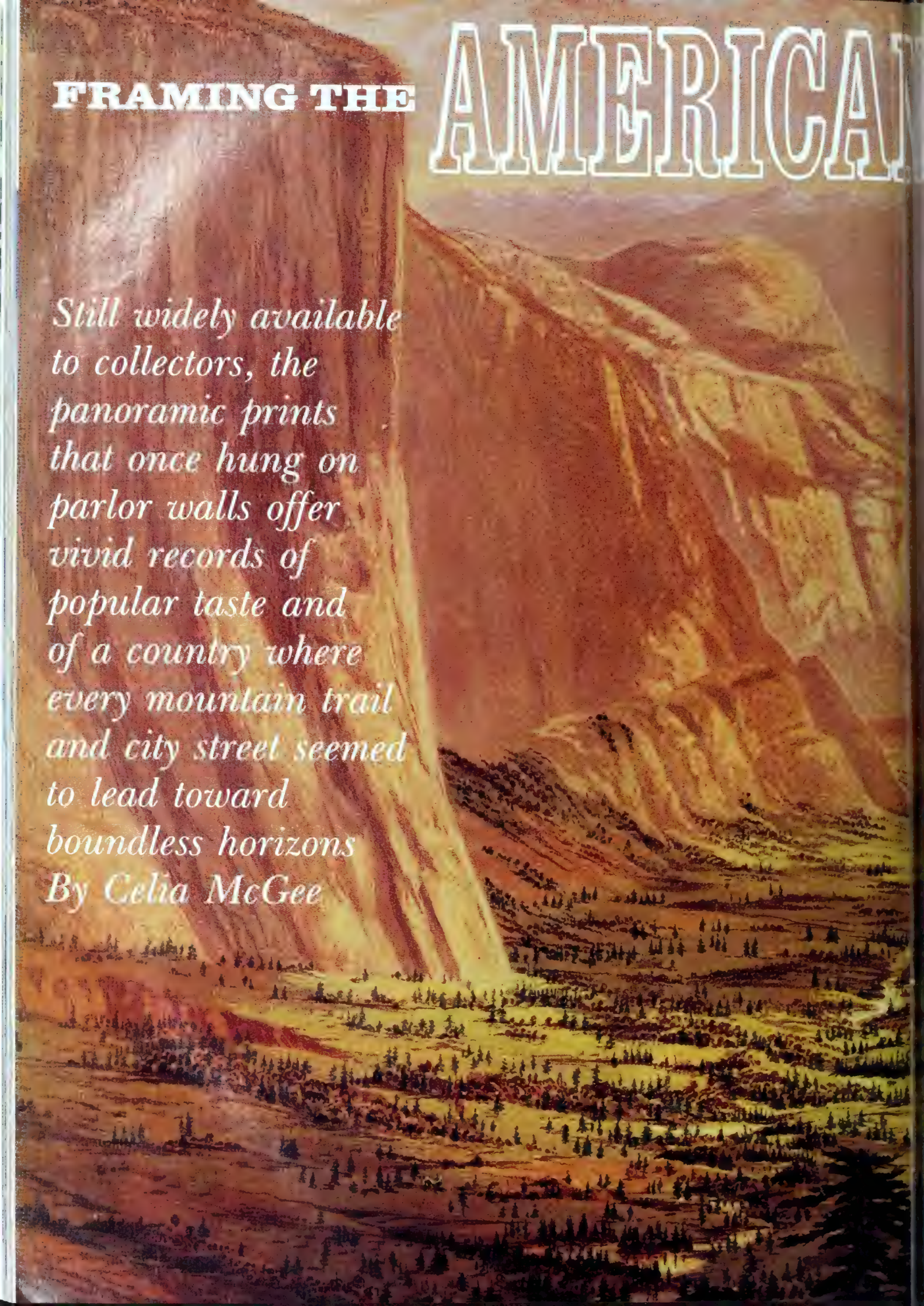


The final step: outfitting the base with an elaborate silk fringe.

FRAMING THE AMERICA

Still widely available to collectors, the panoramic prints that once hung on parlor walls offer vivid records of popular taste and of a country where every mountain trail and city street seemed to lead toward boundless horizons

By Celia McGee



LANDSCAPE



Mighty redwoods dwarfed by towering granite cliffs enhance the panoramic scope of an 1873 chromolithograph of seven-mile-long Yosemite Valley issued by the Boston firm of Charles H. Crosby & Co.

ALL OF A SUDDEN, ROUND ABOUT 1880, YOUNG MISS Cynthia White of Cornwall, Connecticut, found herself unbetrothed when she lost her fiancé to mental collapse. In a kind of fit of Victorian sublimation, she decided to raise funds for building an observation tower on nearby Mohawk Mountain that would afford a panoramic vista of the countryside. The lookout was finished in time for a Fourth of July opening in 1883. People drove from miles around to picnic at the summit. Bands played, speeches were delivered. Most of all, there was the view: north, south, east, and, on a clear day, west to the Catskills. Church spires looked like tatting spindles, farms like patchwork quilts. The clouds seemed close enough to touch.

Not every nineteenth-century American could emulate Miss White. But many could and did buy panoramic prints. Among the most popular art forms in a nation hungry for images, particularly of itself, panoramic engravings, woodcuts, lithographs, and, by the 1840s, chromolithographs took up much of the millions of gallons of ink and reams of paper, thousands of lithographic stones, and hundreds of printing presses utilized by artists and craftsmen to spin out an American iconography, to chart every detail of American life.

In aristocratic England in the seventeenth and eighteenth centuries, topographical canvases had often served to spread a gentleman's country estate out befor him. Over here, a full-steam-ahead printing industr and a distribution system of magazine premiums, trave ing salesmen, furniture dealers, religious, cultural, an fraternal organizations, and advertising made mass-pr duced images available to everyone. The all-encompas ing nature of panoramic prints seemed to produce th ultimate democratic art.

Their format—a hilltop or bird's-eye view—got a lot o its inspiration from the circular panoramas that Joh Constable reported were "all the rage" in Georgian Lon don. American artists embraced the wide-angle view point as eminently suitable for capturing the specia qualities of the American landscape—its vast empt spaces, its staggering grandeur, its breathlessly growin cities, the promise of what lay beyond the horizon.

Earlier views tended toward the hilltop perspectiv and were frequently originated by well-known artists After the Civil War the vantage point was higher and the purpose more cartographical, and handwork all bu gave way to steam-powered chromolithography. Be cause technology made the prints so numerous, some can now be had for less than a hundred dollars. But rare historically significant or artistically top-notch ones fetch as much as $10,000. An image may appeal for persona reasons: if, perhaps, Cheyenne, Wyoming (the sketchies of propositions on endless plains in an 1870 print), is you hometown or you honeymooned at Niagara (in Rober

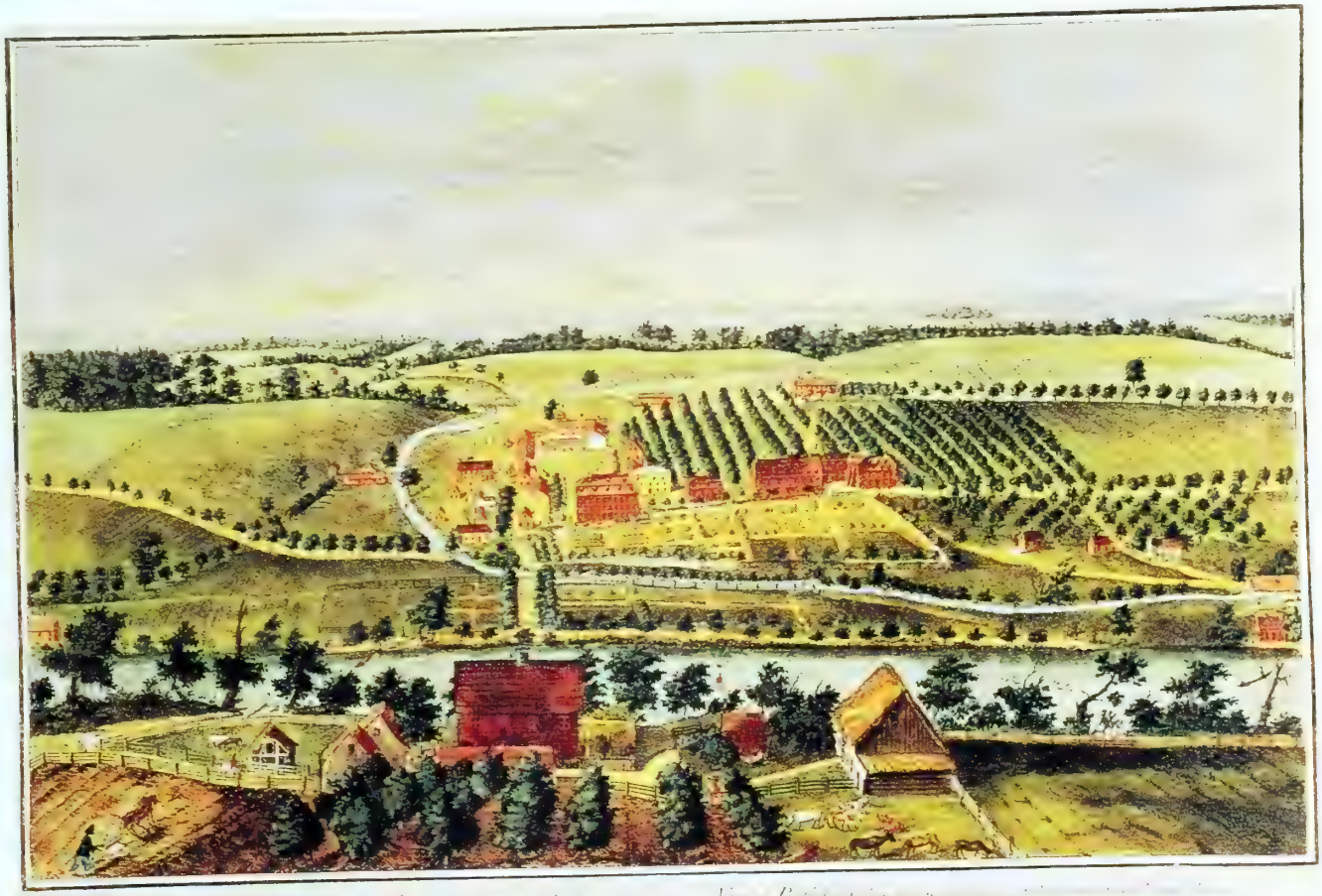


The point was to distingui scenes of American life from the same old sights of Europe



VIEW OF WASHINGTON.

1 1 *View of*
h gton, a tinted
o ph, *above,*
fi ntly shows
g n the Capitol
re not
sh l until sixteen
rs ter. *Right:*
o ed etching
n graving
es the entire
re an settlement
Be tehem,
n lvania, in 1757.
b e: Panoramas
ch Philadelphia
n nial exhibition
1 5 were popular
o visitors as
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ch iews to drum
Philadelphia-
u business.





By taking a vantage point even higher than the family overlooking New York harbor from their rooftop perch, *New York, from Brooklyn Heights,* an 1836 aquatint, gives the sense of sweep for which such prints were admired.

Havell's 1845 aquatint, strolling couples only have eyes for each other). But the prints also simply evoke a time when they hung in elaborate frames on parlor walls, were bound into leather volumes for Eastlake chair travelers, cropped up in newspapers, or welcomed customers into the humblest business establishments.

Panoramic prints rolled out an American way of seeing, a pattern of acquisition and expansion, gentle cultivation and cruel Manifest Destiny, the abutment of nature and culture where forests ended and fields began. Some are more than two feet across. They were windows onto unfolding history. The cozy geometry of *A View of Bethlehem*, drawn by a member of the community founded by the Moravian brotherhood in the wilds of Pennsylvania in the 1740s, sings out the order and harmony of the sect in bright reds and greens and yellows. Like so many panoramas, this print seems to be entertaining an art historical drop-in, a busy farmer reminiscent of the plowman in Brueghel's *Fall of Icarus,* just as Saenredam comes to mind in panoramic takes on eighteenth-century Albany or a Paulus Potter animalscape appears to have landed in an 1856 lithograph commemorating Thomas Jefferson's architectural genius, *View of the University of Virginia, Charlottesville, and Monticello.*

The point, however, was to distinguish the scenes chosen from the same old sights of Europe. Take Yosemite Valley (as Congress did in 1864, making it state parkland): its seven miles of plunging gorges, sky-scraping cliffs, and sequoias dwarfed in perspective all worked their way into an 1873 chromolithograph, complete with romantically mournful Indians.

Our received notions of a frontier nation make us forget that cities were just as important as wilderness. Some 2,500 separate urban views, the nineteenth century's version of 3-D, Sensurround, and IMAX, helped city dwellers get a handle on their surroundings. They were maps pumped up like balloons *(Continued on page 120)*

The air the printmakers breathed was optimism. Many of their images were idealized, as much anticipations of progress as documents of reality



English artist Francis Samuel Marryat first visited San Francisco during the 1850 fire. Returning a year later, he drew the panorama, *above*, lithographed in London, to record the city's rapid reconstruction. *Below:* Man-made wonders were as attractive to panoramic printmakers as natural ones. *Richmond, from the Hill above the Waterworks*, by George Cooke, commemorates hydraulic marvels built along the James River in the 1830s.





The restrained color scheme is boldly offset by valanced curtains of French chintz in a pattern that "keeps the eye moving and keeps the room from looking flat," says the hostess. She likes to "draw out the colors in the fabric" with small bouquets of roses arranged in French silver beakers low enough to encourage conversation across the table.

TABLE

HG extends an invitation to seven dining

MANNERS

rooms where entertaining good friends is

FOR THE

always a pleasure. By Margot Guralnick

NINETIES

Pool tables, piles of books, and yesterday's mail all have a tendency to make their way into the dining room. But purists who aren't pressed for space keep these nongustatory distractions at bay. What they favor is a place where the practical and the fanciful meet to celebrate the ritual of feasting. As the examples on these pages show, creating a successful dining room is above all a matter of indulging personal taste.



Just back from years in Paris, the couple who own this Connecticut dining room adopted a pale French palette to lend simplicity and sophistication to a formal country setting. Hitchcock chairs—"exactly what you'd expect in this room," says the wife—are unexpectedly paired with a 1920s Italian table spatter-painted a faux granite that harmonizes with the walls and with a collection of creamware. Homesick for the polished stone floor they left behind, the couple hired a decorative painter to replicate a traditional French pattern. Primed with off-white porch paint, the existing oak boards were then painted, stenciled, sponged, and glazed. Details see Resources.



"The idea was to create an ethereal space," says designer John Saladino of the serene neoclassical dining room in his Connecticut house. The walls—painted a Benjamin Moore pale matte blue spiked with red—cloak the room in a soft lavender-tinged light. A 19th-century Marseilles quilt draped on the table provides an equally subtle back drop. ("If wine is spilled, it's not a big deal—we just get out the club soda. The next morning, we bleach the quilt in the sun.") Having a round dining table is crucial to Saladino: "I like the fact that people aren't locked



The dining room is possibly the only place in our lives where we still have a sense of ceremony.

—*JOHN SALADINO*

into talking just to the person on either side of them. Everyone is equal at a circular table; it's very American." And to ensure that his guests feel comfortable enough to linger, he chose cushioned tub chairs of his own design and covered them in a "frosty platinum" fabric.

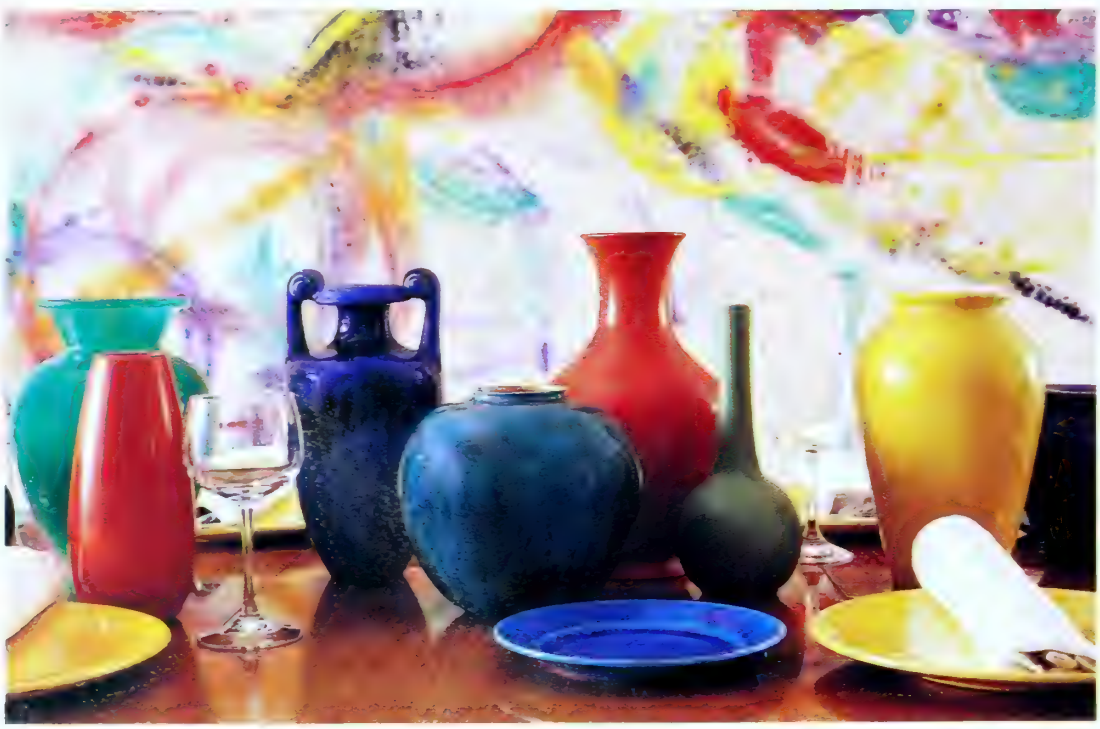


Saladino's delicate layered place settings display only the merest hints of color and pattern. Soup bowls and plates in celadon and lilac rest on beaded silver chargers. For flatware he freely mixes pieces from four services.



"Chemical beakers make ideal dining table vases," says Saladino. "In a room without a chandelier, their long necks provide a nice vertical accent, and since you can see through the glass, they're not distracting. With only four tall flowers, you have an elegant arrangement."

I let art provide the color in my dining room. —*JOHN CHEIM*



Gallery director John Cheim treats his cavernous New York loft as a showcase for contemporary art. "No pattern, no wallpaper, no ornamentation," are the rules in the dining area, *above*, where the walls are white, the floor is a seamless glossy gray and the flatware, a potential distraction, is neatly bundled in white linen. The 1950s Robsjohn-Gibbings dining table and chairs, like the flea market finds around them, were chosen for minimal lines that don't compete with the main attractions of the room: canvases by Martha Diamond, at left, and Jiri Georg Dokoupil. A screen with 1940 frosted plastic sheeting blocks the view of Cheim's exercise room without blocking the natural light. *Left:* The vibran ceramic and glass forms grouped at the center of the table make flowers unnecessar



efore entertaining, I go around my apartment gathering things from my collections to put on the table," says man-about-hattan Jerome Zipkin. The Spode urn usually rests on a bedroom armoire, the Meissen bird migrates from the living room o, and Michael Ayrton's acrobats tumble in from the entrance hall. The idiosyncratic mix also includes a pair of Waterford nsing bowls filled with freesia, which pick up the yellow of Coalport plates. Another Zipkin touch: a carafe at each place.





I chose pale peach because it's a great neutral—everything looks wonderful against it.

—*CARROLL PETRIE*

"We moved to this apartment from the one downstairs because it gave us a much bigger dining room," explains New York philanthropist Carroll Petrie. For a couple who likes to live with art and antiques scaled to another era, space, as Carroll Petrie says, "is the most precious thing." With her husband, Milton, she uses their sit-down portrait gallery for tête-à-tête breakfasts as well as dinners for fifty—a feat achieved by removing all furniture except the Regency center table, which is supplemented with three additional tables and fifty bamboo chairs brought up from the basement. David Anthony Easton associate John Christensen emphasized the airiness of the room with light peach walls and a trompe l'oeil sky overhead. He set off the windows with silk swag and jabot half curtains—"an Empire treatment," says Christensen, "that's grand without looking heavy"—and lined them with balloon shades of yellow silk that "make the room seem sun-washed even on cloudy days."



Start with strong basics—modernist chairs, an inviting sofa, a solid table—and then go to town with color.

—*LAURA B*



In a corner of their New York loft, designer Laura Bohn and construction manager Richard Fiore created a raised dining platform, *opposite*, that has what she calls "a bright animated look." Bohn and partner Joseph Lembo chose a massive wood and stone table of their own design to anchor the space. "The fact that the table has a solid base makes the chair legs look less chaotic," explains Bohn, who likes to offer a variety of seating possibilities. A staunch advocate of sofas in the dining room—"They add color, weight, warmth, and a place to accessorize"—she continually revamps with slipcovers, draped fabrics, and festive pillows. *Above:* The hard surface of the flamed granite tabletop is offset by straw mats that "cushion" Wedgwood Drabware plates and Victorian silver goblets and flatware. A cobalt bottle of mineral water at each place provides a jolt of color. The ever-changing centerpiece frequently consists of fruit, flowers, and a pair of candlesticks decorator Paul Siskin made from firehose nozzles.



"Dining rooms should be cozy, not palatial," says fashion designer Bill Blass. Disliking the unwieldy proportions of his Manhattan dining room, he enlisted Chessy Rayner and David Barritt of MAC II to help transform his library, *opposite*, into a gentlemanly preserve ideal for dinner parties. Adhering to an understated palette of browns and beiges enhanced with a bit of black, they bleached the paneled walls and hung a pair of 17th-century French trompe l'oeil paintings of maps which mirror the warm tones around them. Blass's small round table is ideal for four but can seat as many as eight with the addition of a large top camouflaged by a white tablecloth. Distracting flowers are placed well away from the eating area. Instead, hurricane lamps provide simple centerpieces and keep candle warmth to a minimum. "A cool temperature is crucial," says Blass. "People forget that candles generate heat."



On a group of Louis XVI German chairs, *above*, Blass paired an 18th-century neoclassical linen—"a French or English fabric I kept for twenty years before finding the perfect use for it"—with a trim contemporary check. *Right:* He was thrilled to discover plates that echo the fluting on the vintage linen. Set with unadorned crystal and silver, the table epitomizes his idea of tailored luxury.



A dining room should not be vast—it's the one room in the house that must be intimate.

—*Bill Blass*

samples

By Amy Taran Astley

The latest wastebaskets are full to the brim with decorative detail

Copper wire from ABC Carpet & Home, NYC (212) 473-3000.



Tole from Briger Desig for stores (212) 517-44



Fretted mahogany by Chelsea House–Port Royal; for dealers (704) 867-5926.



Philippe Starck's anodized aluminum basket/stool from Modern Age, NYC (212) 477-2224.



Tole by London-Sagalyn; for stores (212) 242-0557.



Galvanized-steel wire l Mottura; for stores (800) 257-5300.



English brass-lined vellum, c. 1890, from Sentimento, NYC (212) 245-3111.



Painted Chinese hardwood from William-Wayne & Co., NYC (212) 477-3182.



Painted pine from Adrien Linford, NYC (212) 289-4427.



Tole from Charlotte Moss & Co., NYC (212) 772-3320.



Painted metal by Fornasetti, to the trade Norton Blumenthal, N (212) 752-2535.



Crested English coal bucket from the Uncommon Market, Dallas (214) 871-2775.



Cherry-trimmed woven rush from Robert Homma William Lipton, NYC (212) 593-4341.



Tradition

(Continued from page 44) The most striking feature in the room is the copper-faced mahogany mantel that wraps around a wall and into the den, which shares the see-through fireplace. The copper glows even without flames. "We ask everyone who comes in to touch it," says Bentley. "We want that patina." The curve of the living room's bluestone hearth anticipates the curve of the bowed wall of windows in the den. The husband wanted the warmth of wood here, and BLS obliged with panenfold wainscoting. "It's an arts and crafts solution," explains LaRosa. "That's the most interesting period for me—1890 to 1920—when the culture was changing from agrarian to industrial, Victorian to modern."

The modern version of the hearth is the television, so the architects set the TV in the fireplace. Their wit shows in a fire screen that also pulls across the TV screen. "Once you've made this semicircular shape, try to furnish it," says Bentley wryly. They solved that problem with built-ins placed, for example, right where you'd want to put a drink. "One thing we're good at is making livable rooms," notes Salasky. They left architecture school die-hard minimalists, but soon learned that uncomfortable austere rooms don't survive.

The master bedroom is painted a soothing cream. The fireplace is lined with Carrara marble, and, again, the mantelpiece pulls across the wall like an abstract line unifying everything beneath it. Built-in shelves hold family photos and talismans, within reach yet composed. A window seat tucked into a corner beckons. The architects insert moldings into stock windows to give them more presence. "If you pay attention even to stock items, you can get them to add up to something," says Bentley. Sconces throughout the house are made of standard parts with custom rice paper shades.

"This house represents ten years of our firm's work," says LaRosa. "Ten years of looking and reacting." It's spare, idiosyncratic, yet sensible. It's a BLS production, from start to finish. ▲

Grand Room

(Continued from page 62) to the libraries at the Frick or the Cooper-Hewitt or the Met to read about anything that interests me. Recently it's Islamic art. It changes. I have my moods."

Carolina's parents had to leave Venezuela after the coup of 1958. She was born in Miami but grew up in Paris, where her family moved when she was three months old. She studied art history at the Louvre, then came to New York in 1981, took a job at Christie's, and did an internship at the Metropolitan Museum. Later she was hired by the International Foundation for Art Research to catalogue the contents of churches in the Peruvian Andes. "It was hard work. It was such a beautiful country, but the poverty and the filth and the food . . ." She shudders. "It was disgusting—and also scary because Sendero Luminoso was on hand. Then you arrived in villages where no one even speaks Spanish and saw the work. The Indians of the seventeenth or eighteenth centuries were given prints of paintings, and they copied them in their own way. In the middle of the Andes, suddenly you come across these amazing baroque things. You cannot imagine how beautiful it is."

A tone of nostalgia creeps into her voice. Carolina Irving has a quality of sadness about her—an elegant, fragile, almost elegiac sadness. She is not exactly a scholar, and she is not exactly a society beauty, and she is not exactly an artist. She is not quite Venezuelan, and she is not quite French, and she is not quite American. She is not of the present, but she is not really of the past. In some sense she brings together the best of her many worlds, but sometimes she seems to yearn for a clarity and simplicity of nationality and purpose that she has perhaps never had. The overflowing ashtrays and the Formica table—it is almost as though she had tired of perfection, but wouldn't know how to escape it. Then she laughs again and brings the world back to order. ▲

Van Day Truex

(Continued from page 75) cooking himself: oeufs brouillés, sausage, Thomas's corn cakes, and, for dessert, applesauce with sour cream. Often the meal was served on his favorite Drabware faience (beige, of course), which he persuaded Wedgwood to start making again and which was always warmed under running water before the food was plated. These dinners indulged what John Pierrepont, Truex's friend, financial adviser, and executor, recalls as his "shy and reserved side, his surprising need for privacy." His voracious interest in "people who lived well," as Pierrepont puts it, was satisfied on as many nights of the week as he liked at the tables of Rockefellers, Astors, and Mellons. Parties, openings, and travels were all assiduously documented for his own use in scrapbook after scrapbook.

The rhythm of Truex's life slowed in 1967 when, continuing with Tiffany's under a more limited agreement, he chose to live part of the year in Provence. George O'Brien, who had worked at *The New York Times* as home news editor, was handpicked by Truex to take his place, but by 1978 the arrangement had frayed. O'Brien quit, he later said, after both men acknowledged the futility of two people doing what was in effect the same job. Having accepted Walter Hoving's offer to resume his full stewardship at Tiffany's, Truex moved back to New York and signed on John Loring as his associate. Their understanding was that when the time came, Loring would succeed him. After five months back at the store, dining at home alone, Truex died of a heart attack.

Two years before, he had used a ceremony at Parsons establishing a chair in his name to advance his belief that all students of design should put off being "creative" for as long as possible and instead give time to examining, absorbing, and, most of all, being "provoked" by the past. "Our formative years should last forever," he said. Truex was seventy-two. "I feel I'm just beginning to know a little something." ▲

American Landscape

(Continued from page 104) into architectural verisimilitude.

The air the printmakers breathed was optimism, meaning that many of their images were idealized, as much anticipations of progress as documents of existing reality. An 1851 view of Washington projects itself into the future. The Capitol has wings that weren't completed for another sixteen years; the porch encircling the Washington Monument never materialized.

Because they were not uncommonly intended to sell real estate or attract immigrants, city panoramas were occasionally deceptive, the "Glengarry Glen Ross" come-ons of their day. Around 1858 a young Boston Brahmin, John James Ingalls, fell for a, shall we say, charitable view of Sumner, Kansas. The print, he was forced to write his father once he got out west, was a "chromatic triumph of lithographed mendacity." Other panoramas distanced themselves more delicately from actuality. In the 1849 *View of Sutter's Mill and Culloma Valley* woodland beauty and an elegiac tenderness miniaturize the site of the Gold Rush where miners' shacks and tents are barely noticeable.

High-booted gold diggers are more in evidence on the streets of San Francisco recorded by the English adventurer Francis Samuel Marryat only a year after the city was devastated by fire. The panoramic mode and the impression that there are more ships in the harbor than rebuilt houses on the burned-over land makes for a lonely edge-of-the-world quality. Nonetheless, Marryat was impressed: if Americans could perform this kind of phoenix act, they could do anything.

American know-how and industrial miracles were touted in Philadelphia at the Centennial International Exposition, which also made gutsy claims for American culture. Prints were classed with painting and sculpture inside the Art Gallery shown in *Bird's Eye View Centennial Buildings*. At the 1893 World's Columbian Exposition in Chicago, prints were lumped in with industrial arts. The heyday of panoramas was drawing to a close. Decorating tastes had outgrown the naively grandiose spectacle, cities were changing so fast viewmakers couldn't keep up with them, the age of flight was about to lift cameras into the sky.

Still, a century later, a chord is struck when Thelma and Louise take their final, panoramic leap into the Grand Canyon. Just beyond the horizon linger these panoramic views of the nineteenth century—open-mouthed, hopeful pictures of everything that was new, and then some. ▲

California Rustic

(Continued from page 81) Long Beach, California, takes pride of place above the living room's French limestone mantel. Sunflower-yellow damask curtains diffuse the daylight, casting a warm glow on the white walls.

The windows overlook decades-old gardens Amanda and Corbin have rearranged as lush borders next to lawns where the three boys can play. A useless hillside has been terraced to create a sunbathing deck, a kitchen garden, and an orchard of citrus, peach, apple, and plum trees. The retaining walls are of California sandstone.

Amanda says, "I love this house because it calls other places to mind even though we're still very much in Los Angeles. But, you know," she adds, "it wouldn't be difficult for us to move on to something else." She and Corbin cannot resist the challenge of the *next* house. When asked what that might be, Amanda has a ready answer: "A funky shingled farmhouse with a couple of guest cottages, somewhere on the East Coast." It will have to wait. For now, she and Corbin are already concentrating on rebuilding the old mas they recently bought in southern France. ▲

Field of Vision

(Continued from page 70) the house, next to a little orchard of peach, pear, and quince, as if it really were a kitchen garden. "I did not want it too close to the house because I didn't want to get obsessive about weeds," says Schinz, who notes that she is "neurotically tidy." Contour plowing transforms a distant hill into a pile of bold black and green slices; the field directly behind the garden is watermarked with the silky stripes of the hay mower; cylindrical bales lie in a row up by the driveway. The neatness of agricultural pattern is everywhere in this landscape, and it sets the tone for the garden. After the effect of the first blast of scintillating color subsides, one notices the corduroy textures of rows of lettuce, the rhythm of rows of beans, and the feathers of asparagus and carrots among the yarrow and sea lavender.

Schinz's tidiness became geometry here: she quartered the space with bluestone paths and set four grape-wreathed arbors at regular intervals on the north-south cross axis. The corners are pegged down with apple trees, which provide a little shade and a vertical note in this horizontal garden. "I get my bearings from the fence," she says about the low post-and-rails that bound the four beds. Outside, three and a half foot deep borders form the garden perimeter, planted with that luxuriant abandon Schinz has learned from gardens like Rosemary Verey's and Robert Dash's. "I collect ideas and plants with my camera."

The colors are her own. She snorts about the recent fashion in America for so-called English gardens, saying, "I've always been against that damn pink and blue—it's too academic—a good garden always has something else, even though the idea comes across as pink and blue." Indeed, though there is a lot of pink and blue here, it is sparked with scarlet phlox, a cherry lily edged with white, an incandescently pale bladder campion. A single purple gladiolus stands among the *Miscanthus sinensis* 'Zebrinus' in what she calls the "coincidental bed" to the east where she puts plants she's not sure of yet.

Under the flood of color, there is a grid of common sense as well as geometry. The site is perfect: ideal drainage, enough wind exposure to prevent mildew, enough shelter in the bowl of hills

Where to find it

CONTENTS

Page 6 Glass-beaded **mirror, screen,** at Dominique Aurientis, Paris (1) 42-21-04-34

STYLE

Page 38 Dominique Aurientis **jewelry,** at Boldorf Goodman, NYC **Plates and goblets,** stores call Dominique Aurientis, Paris (1) 42-21-04-34. Silver-plated **candelabra on table,** at Galerie Baudinet, NYC (212) 684-4475; Dominique Aurientis (see above) **Table, chairs,** gilt-plated **candelabra,** at Dominique Aurientis (see above). Dominique Aurientis **napkin rings,** $81ea, at Saks Fifth Avenue

TRADITION TAKES A NEW PATH

Pages 42–49 **Architecture** and **decoration,** by Bailey LaRosa Salasky, NYC (212) 255-7827 **Contracting,** by Franco Brothers, Greenwich (212) 869-3992. **Landscape design,** by Billie Allen, NYC (212) 431-9265. **43** Lier **linen for curtains,** to the trade at Roger Arlington, for showrooms (212) 752-5288 **44** Custom **chandeliers,** fabricated by Wainland's, Windsor **chairs,** fabricated by Warren Chair Works, both designed by BLS, to the trade to order from BLS (see above). **46–47** Japanese Armour linen/wool **fabric on sofa front,** Armstrong linen/wool **fabric on sofa side,** to the trade at Hinson & Co., for showrooms (212) 475-4100. Saint James club **chair in foreground,** Fairfax cotton/polyester **chenille on arched chair,** to the trade at Donghia, for showrooms (800) 366-4442 Pompeii viscose/cotton/linen **damask on chair in foreground,** to the trade at Christopher Hyland, for showrooms (212) 688-6121. Custom **rug,** to order from Elizabeth Eakins, NYC (212) 628-[illegible]0. Clery rayon/acrylic/cotton **floral tapestry pillows,** to the trade at Old World Weavers, for showrooms (212) 355-7186 **48** Broderie **cotton**



jacquard on chair, Les Vendanges **cotton toile pillows,** to the trade at Clarence House, for showrooms (212) 752-2890 **Wool challis for curtains,** to the trade at Lee Jofa, for showrooms (201) 438-8444. **49** Velours Gascogne cotton/linen **velvet on chair and ottoman,** to the trade at Clarence House (see above). **Rug,** similar at J. Hakimian, NYC (212) 371-6900 by appt Stonecraft **carpet,** to the trade at Stark Carpet, for showrooms (212) 752-9000. Yorke cotton/rayon **chenille on sofa,** to the trade at Brunschwig & Fils, for showrooms (212) 838-7878

GRAND ROOM FOR A FAMILY

Page 59 **Sofa bed,** by Robert Couturier, to order from Robert Couturier, NYC (212) 570-2570 Striped viscose/silk (#1859) **fabric on sofa bed,** to the trade at Christopher Hyland, for showrooms (212) 688-6121

VAN DAY TRUEX

Page 73 Bamboo sterling **flatware,** $365 4-pce place setting, from Tiffany & Co., for information (800) 526-0649 **75** Dionysos crystal **decanters,** by Baccarat for Tiffany & Co., $310 lge, $220 sm, from Tiffany & Co (see above).

CALIFORNIA RUSTIC

Pages 76–83 **Architecture,** by Cory Buckner, AIA, Malibu (310) 457-9840 **76–77** Custom 6-foot loose cushion **sofa,** buttoned **chair,** to order from George Smith Sofas & Chairs, for dealers (212) 226-4747 Climbing Rose **cotton on sofa,** to the trade at Clarence House, for showrooms (212) 752-2890 Arabella **chintz on buttoned chair,** to the trade at Cowtan & Tout, for showrooms (212) 753-4488 Custom antique linen **pillow on buttoned chair,** to order at Ireland Pays, 2428 Main St., Santa Monica, CA 90405, (310) 396-5035 **78 Lantern,** by Vaughan, to order at Ireland Pays (see above) **79 Curtains,** gilded ash **curtain poles, tiebacks, and rings,** to order at Ireland Pays (see above) Custom Quilters' **table,** to the trade to order at Richard Mulligan–Sunset Cottage, Los Angeles (213) 650-8660 **Chairs,** at Gazebo Antiques, Los Angeles (213) 658-7110 **80–81** Custom **pillows on sofa,** pine **curtain pole and rings,** to order from Ireland Pays (see above) Carreaux **cotton for curtains,** to the trade at Nobilis & Fontan, for showrooms (908) 464-1177 Leaf **cotton on sofa,** to the trade at Clarence House (see above) **82** Monochrome Roses on Oyster linen/cotton **fabric on chaise,** at Bennison Fabrics, NYC (212) 941-1212 Cross-handle **faucet set, bathrack with mirror** (#68028), single **towel rail** (#68020), all by Czech & Speake, at P. E. Guerin, for dealers (212) 243-5270 by appt Luke **cotton for blinds,** from the Ralph Lauren Home Collection, for stores (212) 642-8700 **Blinds,** to order at Ireland Pays (see above) **Mirror frame,** similar at Richard Mulligan (see above) **83** Napoleon Stripe **cotton for cushions,** to the trade to order at Clarence House (see above)

THE COMFORTS OF MODERNISM

Pages 86–87 Jerusalem **screen,** by Fornasetti, to the trade at Norton Blumenthal, NYC (212) 752-2535 **89** Miss Balù **table,** by Philippe Starck for Kartell, for stores (212) 477-3188 **90** Acrobat **screen, lamp, ashtray,** all by Fornasetti, similar to the trade at Norton Blumenthal (see above) **91 Desk,** by Jean Prouvé, similar at Galerie Jousse Seguin, Paris (1) 47-00-32-35

ALL ABOUT SOFAS

Page 94 **1.** Clipper settee, by Alan Buchsbaum with Marc l'Italien for Dennis Miller Assocs., $5,575, to the trade at Dennis Miller Assocs., for



showrooms (212) 355-4550; shown in Colonnade mohair viscose, to the trade at Pollack & Assocs., for showrooms (212) 627-7766 **2.** Egg woven leather sofa, by E.N.T., to the trade at Jack Lenor Larsen, for showrooms (212) 674-3993 **3.** Cambridge woven rattan sofa, shown with 2-piece cushion, to the trade at Palecek, for dealers (800) 274-7730 **4.** Manhattan sofa, shown in Gollut linen, $7,000 COM, from George Smith Sofas & Chairs, for dealers (212) 226-4747 **5.** Regency bamboo sofa (#5052-71), by Mark Hampton for Hickory Chair, shown in English chintz (#806-94), from Hickory Chair, for dealers (704) 328-1801 **6.** Rhoda cotton toile 3-seat sofa, by Alexis de La Falaise, $5,000 COM, at Cour Intérieur, Paris (1) 42-77-33-10. **7.** Cotton duck upholstered daybed, by Jasper Morrison for Cappellini, for stores (212) 675-1155 **8.** PAD cotton velvet sofa, by Didier Gomez for First Time, $3,995, at ABC Carpet & Home, NYC (212) 473-3000 **9.** Cake sofa, by Totah Design, COM, for dealers (213) 467-2927 **10.** Ali velvet sofa, by Aldo Cibic for Ferlea, $6,000, to the trade at Pucci International, NYC (212) 219-0142. **Classic sofas:** Argyle Set **3-seat sofa,** by Charles Rennie Mackintosh, from Cassina, $4,185 COM, to the trade at Atelier International, for showrooms (800) 645-7254 Robie 3 **2-seat cherry sofa,** by Frank Lloyd Wright, from Cassina, $8,590 COM, to the trade at Atelier International (see above) Palais Stoclet **3-seat sofa,** shown in Vienna leather, by Josef Hoffmann, $6,875, from ICF, for showrooms (800) 237-1625 **Page 95 11.** Kyoto sofa, by Michael Graves for Arkitektura, $3,345 COM, from Arkitektura, for dealers (212) 334-5570; shown in Borghese cotton, to the trade at Donghia, for showrooms (800) 366-4442 **12.** Louis sofa, by Arel Design, $2,650, at Neotu, NYC (212) 982-0210 **13.** English sofa (#5S), by Mariette Gomez for Gomez Assocs., $6,500 COM, at Gomez Assocs., NYC (212) 288-6856 ext 15 **14.** Brummel 2½-seat settle, shown in Bellecour viscose/modacrylic, $3,100, to the trade at Osborne & Little, for showrooms (212) 751-3333 **15.** Indian Summer sofa with chrome back-handle and casters, by Jean-Charles de Castelbajac for Ligne Roset, shown in Christina cotton, from Ligne Roset, for dealers (212) 685-2238 **16.** Montecito sofa, by John Saladino, $6,500 COM, to the trade at Saladino Furniture, NYC (212) 838-0500 **17.** Alexandra sofa (#6376), from the Mario Buatta Collection for John Widdicomb, $4,525 COM, from John Widdicomb, for dealers (616) 459-7173 **18.** High

RESOURCES



Arm Modern sofa, slipcovered in denim, at Shabby Chic, Santa Monica, NYC, San Francisco. **19.** Monterosso sofa, by Leonardo Volpi for Edra, to order at Repertoire, Boston; Modern Living, Los Angeles; SEE, NYC. **20.** Aspen chaise with back, by Shelton, Mindel & Assocs., to the trade at Jack Lenor Larsen, NYC (212) 674-3993. **Classic sofas:** Prairie **white oak settle** (#89-220), by Leopold Stickley, shown in Grade E Stickley fabric (#733-3), $3,612, from L & J. G. Stickley; for dealers (315) 682-5500. Bauhaus Weimar F51 3-seat **suede sofa,** by Walter Gropius, $6,140, to order from Unit 7301 Bauhaus Furniture Resource, Los Angeles (213) 933-8391. **Lota sofa** with lacquered wood side cases, by Eileen Gray, from Palazzetti, for stores (212) 832-1199. Government House "Scroll" **sofa with walnut legs,** by Edwin Lutyens, $6,900, from Arkitektura, for dealers (212) 334-5570. **Page 96. 21.** Balillo sofa, by Antonio Citterio for B&B Italia, shown in Arpada cotton, $4,123, from B&B Italia, for dealers (800) 872-1697. **22.** Fla Fla sofa, by Martine Harlé, $3,650, at Neotu, NYC (212) 982-0210. **23.** Bankers Series wood-frame tufted sofa, by Ward Bennett for Brickel Assocs., $7,055 COM, to the trade at Brickel Assocs., for showrooms (212) 688-2233. **24.** Bridge Lounge sofa, by Ward Bennett for Geiger International, COM, to the trade at Geiger International, for showrooms (800) 444-8812. **25.** Butterfly sofa, shown in Ultrasuede with African Leopard Ultrasuede pillows, by Vladimir Kagan for Directional, for dealers (919) 841-3209. **26.** RL 2000 leather sofa with Eagle River wool cushions, by Ralph Lauren Home Collection, $7,074, for stores (212) 642-8730. **27.** Wild Style couch with steel base and hand-painted fabric, limited edition, to order from Ferra Erni Gil, Brooklyn (718) 599-3289. **28.** Taormina wrought-iron/bronze/silk daybed, by Garouste and Bonetti, limited edition, $9,600, at Neotu, NYC (212) 982-0210. **29.** Steel campaign bed/settee, by Shannon & Jeal for Pierre Deux, $3,385 COM, shown in Souleiado's Caroline cotton, from Pierre Deux, for dealers (914) 747-4111. **30.** Caned daybed, $6,500 COM, to order from Robert Couturier, NYC (212) 570-2570. **Classic sofas:** LC/2/3 **3-seat sofa,** by Le Corbusier, from Cassina, $6,145 COM, to the trade at Atelier International, for showrooms (800) 645-7254. Barcelona leather **daybed,** by Mies van der Rohe, from Knoll, for dealers (800) 445-5045. 1930 **3-seat leather sofa,** by Jean-Michel Frank, from Ecart International, $11,850, to the trade at Pucci International, NYC (212) 219-0142. Aalto steel-frame **sofa bed,** by Alvar Aalto, $3,612, from ICF, for showrooms (800) 237-1625. **Page 97. 31.** Paddington sofa with loose seat and back cushions, to the trade at Rose Tarlow–Melrose House, for showrooms (213) 651-2202. **32.** Sligo loveseat, by Anthony P. Browne for DAPHA, COM, to the trade at DAPHA, for showrooms (800) 284-4063; shown in Candy Stripe cotton, from Waverly, for information (800) 423-5881. **33.** Tongue 2-seat sofa with extension in back, by Nigel Coates, from Palazzetti, for stores (212) 832-1199. **34.** USO 18 A/B sofa, slipcovered in cotton, by Roberto Gerosa at Claiborne Gallery, NYC; for other stores (212) 475-3072. **35.** Rue du Bac sofa, by Andrée Putman, $6,400, to order at Neotu, NYC (212) 982-0210. **36.** Ogee sofa, by John Hutton for Donghia, COM, shown in Palazzo rayon taffeta, to the trade at Donghia, for showrooms (800) 366-4442. **37.** Sofa (#F899), by John Mascheroni for Swaim, shown in velvet paisley, $5,629, to the trade at Swaim, for showrooms (919) 885-6131. **38.** Schiaparelli sofa, $5,053 COM, to the trade at Michael Taylor Designs, for showrooms (415) 558-9940. **39.** 2-seat sofa, by Patrick Naggar for Arc International, $3,850 COM, to the trade at Arc International, for showrooms (800) 272-4685. **40.** Big Mama 3-seat sofa, by Massimo Iosa-Ghini for the Moroso Collection, from Vitra, for dealers (800) 338-4872. **Classic sofas:** Bauhaus Ausstellung Berlin F40 nickel-plated **leather sofa,** by Marcel Breuer, $5,965, to order at Unit 7301 Bauhaus Furniture Resource, Los Angeles (213) 933-8391. **Utrecht sofa,** by Gerrit T. Rietveld, from Cassina, $5,225 COM, to the trade at Atelier International, for showrooms (800) 645-7254. **Settee,** by Florence Knoll, shown in Ebro wool/perlon, from Knoll, for dealers (800) 445-5045. Soft Pad aluminum-frame **leather and teak sofa,** by Charles and Ray Eames, from Herman Miller, $7,902, for dealers (616) 772-3661. **Page 98. 41.** 'CuB-a leather loveseat, $8,075, to the trade at Dakota Jackson, for showrooms (212) 838-9444. **42.** Marnie leather loveseat, by Adam Tihany for the Pace Collection, $7,500, from the Pace Collection, for showrooms (718) 721-8201. **43.** Sister Margaret canvas sofa with leather cushions, by Paul Matthieu and Michael Ray for Ecart International, $9,350, to the trade at Pucci International, NYC (212) 219-0142. **44.** Oscar cotton velvet sofa, by Monique & Sergio Savarese, $3,200, at Dialogica, NYC (212) 966-1934, Los Angeles (213) 951-1993. **45.** Campus leather sofa (#5269-30), by Robert A. M. Stern, $2,270 COM, to the trade at HBF, for showrooms (704) 328-2064. **46.** Burton sofa, COM, shown in Vicomte Gold linen, pillows in Versailles Gold linen, to the trade at Nancy Corzine, for showrooms (310) 559-9051. **47.** Red felt/fiberglass sofa, by Zaha Hadid, at Plan Venise, Paris (1) 42-77-64-88. **48.** Madame X leather sofa, by Goodman Charlton Design, at Modern Living, Los Angeles; Repertoire, Boston; SEE, NYC. **49.** Upholstered sofa with tufted seat and back (#6897-89), by Betty Sherrill for the McMillen Collection, from Baker Furniture, for dealers (616) 361-7321. **50.** The Anneberg sofa, shown in Biarp stain-resistant cotton, $695, fro IKEA, for information, East Coast (412) 747-07 West Coast (818) 842-4532. **51.** Venetian 3-se sofa, $4,700 COM, to the trade at Robert Metz Furniture Designs, NYC (212) 371-9800; showr Castellamonte bemberg velvet, to the trade at Clarence House, for showrooms (212) 752-289 **52.** Bocca polyurethane sofa, by Studio 65, fro Gufram, for stores, Turin (123) 346567. **Page 9 Custom furniture,** to the trade to order, from Thomas De Angelis & Co., NYC (212) 620-019

TABLE MANNERS FOR THE NINETIES

Page 106 Geranium **chintz for curtains,** to the trade at Clarence House, for showrooms (212) 752-2890. **Creamware,** similar at Schuyler Fiel Antiques, (203) 966-6851 by appt. Hampton **knives and forks,** from Tiffany & Co., for information (800) 526-0649. **Mirror,** c. 1850, similar at Deborah Witherspoon of Antiques Unlimited of Darien, Darien (203) 655-5133. **Pelmets,** c. 1860, similar at Michael Trapp Antiques, West Cornwall (203) 672-6098. **107** Decorative **painting of floor,** by Karen Lukas, NYC (212) 628-7210. **108–09 Decoration,** by John F. Saladino, NYC (212) 752-2440. Tulip **chairs,** to the trade at Saladino Furniture, NYC (212) 838-0500. Viola viscose **fabric for slipcovers,** by Zimmer & Rohde, to the trade at Jack Lenor Larsen, for showrooms (212) 674-3993. Marly **bowl and dinner plate,** by Raynau Ceralene, at Baccarat, for stores (800) 777-010 **110** Robsjohn-Gibbings **table and chairs,** simil at Stuart Parr, NYC (212) 431-0732 by appt. **112 13 Decoration,** by John Christensen of David Anthony Easton, NYC (212) 486-6704. Nanda Devi **silk warp print for curtains,** to the trade a Brunschwig & Fils, for showrooms (212) 838-7878. Imberline Caserta linen/cotton **striped damask on chairs,** Cluny **galloon and fringe o chairs,** Taffetas Raye **silk on two sofa pillows,** to the trade at Clarence House (see above). **114 15 Design,** by Lembo Bohn Design Assocs., NYC (212) 645-3636. **Contracting,** by Richard Fiore of B.F.I., NYC (212) 736-4063. Custom granite/wood **table,** $7,500, to the trade at Lemb Bohn (see above). Anziano maple veneer/steel **chairs,** by John Hutton, to the trade at Donghia, for showrooms (800) 366-4442. **Upholstery,** by Flam Assocs., NYC (212) 665-3140. Cybele nylon/polyester **fabric on chair,** to the trade at Jack Lenor Larsen (see above). **Spotlight,** c. 1945, similar to the trade at Ann Morris Antiques, NYC (212) 755-3308. **116–17 Chairs,** c. 1790, similar at Arne V. Schlesch, NYC (212) 838-3923. Carré Landeis linen/cotton **woven check on chair backs,** to the trade at Clarence House (see above). **Hurricane lamps,** to the trade at John Rosselli, NYC (212) 772-2137

TIMELESS ROOMS

Page 124 Decoration, by Albert Hadley of Parish-Hadley, NYC (212) 888-7979

ALL PRICES APPROXIMATE

EDITOR'S NOTE: In the "Shells" article for November, the folly on page 178 is the seventeenth-century shell room at Woburn Abbey in Bedfordshire, not the "classical grotto hall" at Sanssouci.

Field of Vision

to prevent damage. No railroad ties in the garden—"Many old ones are filled with preservative that eventually leach into the soil and kills plants," explains Schinz, who uses unadulterated four-by-four-inch timbers to edge the borders. Her plantings shift all the time both because she loves change and because experience is her teacher. "The west border is for August: that's when we sit outside the most and we can see the garden from the porch."

A walk through the garden reveals how the most sophisticated ideas have been worked out in simple materials. For example, cinder blocks laid flush with the grass form the so often forgotten mowing strip which eliminates hours of edging. Schinz insists she grows only the most ordinary plants. Judging by the highest standards, this is true, if one goes along with the description of "ordinary" given by that great English gardener Margery Fish, who called the perfect cottage garden plants "good-tempered and pleasing." "There are plenty of biennials and annuals, such as hollyhocks and white pansies and nasturtiums, many self-sown and others grown from seed by the gardener, a welcome though only occasional presence. Easy-to-grow herbs such as borage and mint sprawl on the walks. The perennial range is broad because Schinz constantly experiments—there is always the horizon of "the love that strikes next."

In the first chapter of *The Education of a Gardener*, Russell Page, one of her great inspirations, wrote, "I know that I cannot make anything new. To make a garden is to organize all the elements present and add fresh ones, but first of all, I must absorb as best I can all that I see, the sky and the skyline, the soil, the color of the grass and the shape and nature of the trees. . . . Such things show the limitations of a site and limitations imply possibilities."

"You do very well by concentrating your efforts," says Schinz, filling her garden rectangle with all that she can grow—and the frame of her camera with the distilled experience. ▲

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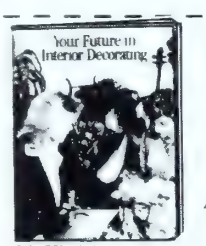
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House & Garden (ISSN 0018-6406) is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills, CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Bernard H. Leser, President; Pamela van Amerongen, Executive Vice President–Secretary; Eric C. Anderson, Executive Vice President–Treasurer. Second-class postage paid at Beverly Hills, CA, and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Magazine Registration No. 9016. Canadian Goods and Services Tax Registration No. R123242885. Subscriptions, in U.S. and possessions, $24 for one year, $46 for two years; in Canada, $41 for one year, including GST. Elsewhere, $43 for one year, payable in advance. Single copies $3.50, Canada $4.50. For subscriptions, address changes, and adjustments, write to House & Garden, Box 53916, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new address and old as printed on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order. Manuscripts, drawings, and other material submitted must be accompanied by a self-addressed stamped envelope. However, House & Garden is not responsible for loss, damage, or any other injury as to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs, or transparencies), or any other unsolicited material.

Subscription inquiries: Please write to House & Garden, Box 53916, Boulder, CO 80322, or call (800) 274-1520. Address all editorial, business, and production correspondence to House & Garden Magazine, 350 Madison Ave., New York, NY 10017.

POSTMASTER: Send address changes to House & Garden, Box 53916, Boulder, CO 80322.

TIMELESS ROOMS

There can always be luxury in restraint.—*ALBERT HADLEY*



DATE 1969 **PLACE** New Jersey countryside
DECORATOR Albert Hadley of Parish-Hadley
CONCEPT A formal reception room that gracefully straddles the line between ease and urbanity. Unifying grisaille color scheme inspired by the client's striking mane of gray-streaked black hair.
SETTING A salon with French doors, pilasters, and moldings salvaged from a nearby historic house.
ELEMENTS Lean antiques—as well as a dramatic gilded sunburst clock—and classic upholstered furniture are anchored by a polished dark wood floor. Aside from scatter rugs added for winter warmth, everything is equally appropriate in any season.
FLOOR PLAN Three seating groups along the perimeter are each composed of a comfortable sofa, armchairs, and a coffee table. Regency benches define the boundaries of the clusters. "This is a room arranged for civilized conversation," says Hadley. "Nothing ever moves because everything is where it should be."
FABRICS Chintz patterned with black roses mirrors the charcoal hues of a pair of 18th-century French painted screens. Pale apricot silk on a Hepplewhite chair and powdery yellow silk on the Regency benches soften the severe palette. Curtains are made of quilted ivory cotton on painted poles. No frills.
LIGHTING Three pairs of table lamps with off-white paper shades supplement natural light. "On evenings when candles are lit," says Hadley, "fire dances across the gleaming floor."
DECORATOR'S ASSESSMENT "A grisaille palette remains the essence of stylish understatement."

Details see Resources

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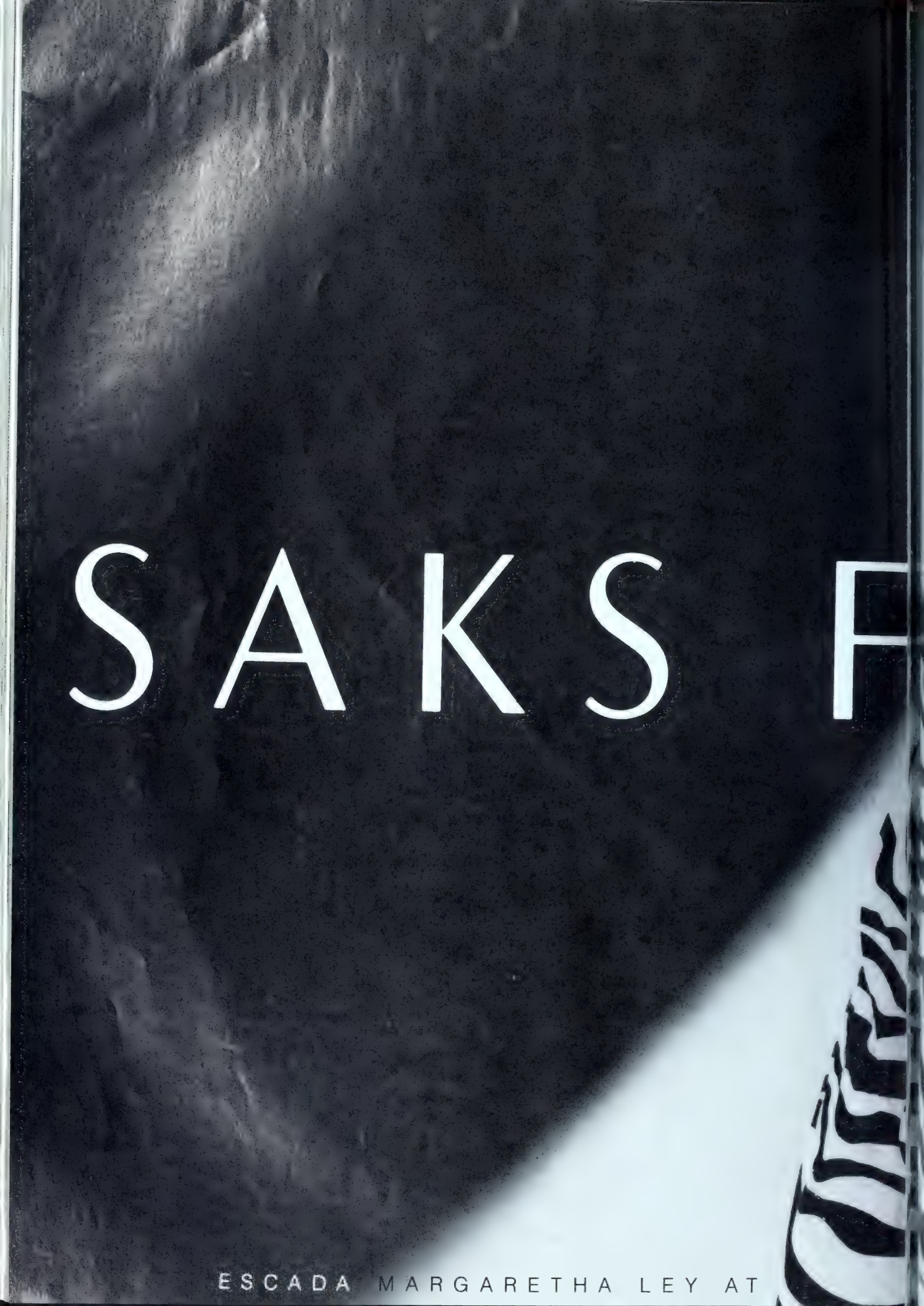


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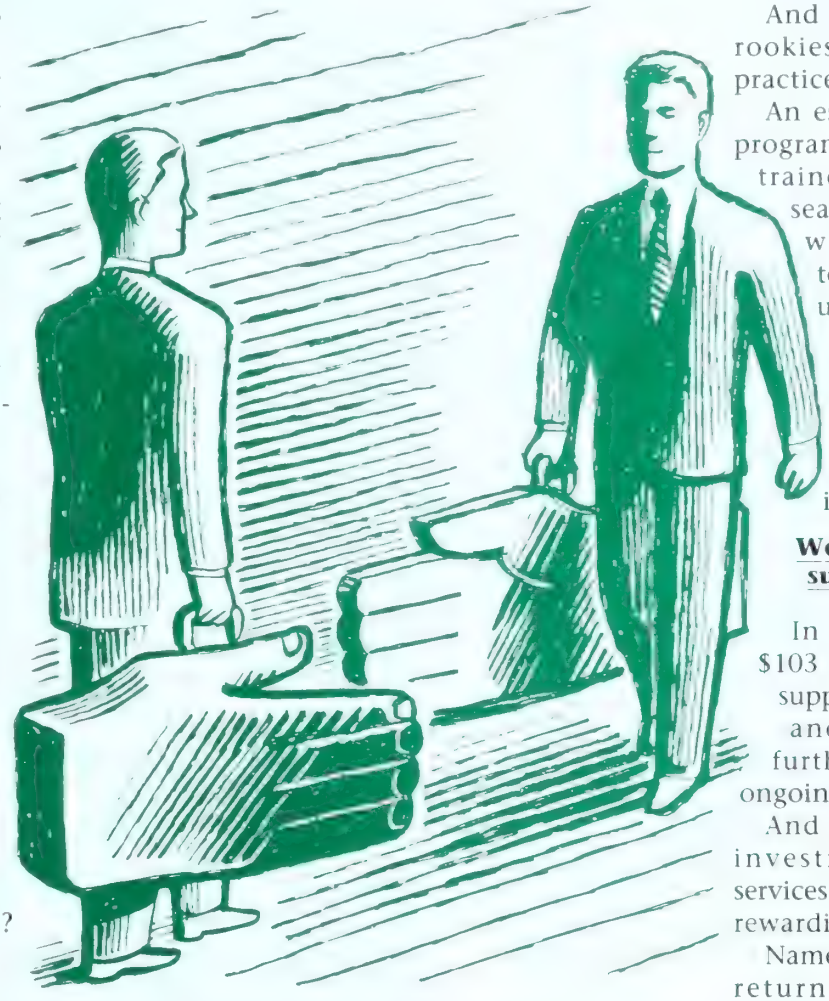
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Dana Delany, above left, strikes a pose. Page 68. Above center: Vibrant blue walls dramatize the geometry of the living room in a house in the Hollywood Hills. Page 116. Above right: In a Beverly Hills house, painted foliage links the dining room with the garden. Page 84

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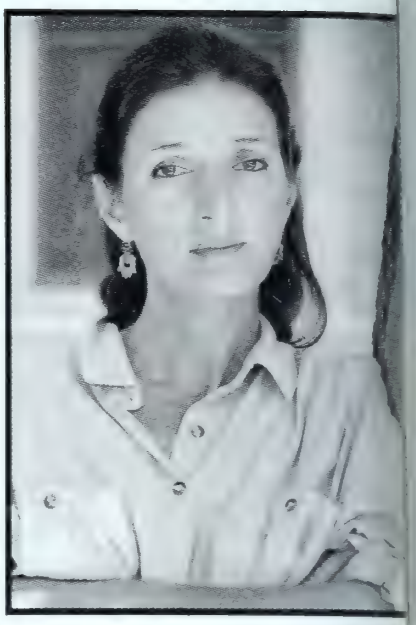


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Contributors Notes



Pilar Viladas, Peter Haldeman, and **Jordana Ruhland** are HG's tireless L.A. triumvirate. For this issue, architecture editor Pilar Viladas, at left, put together stories on the lives that producers Dawn Steel and Charles Roven and David Kirkpatrick lead away from their studios as well as on houses by architects Frank Israel and Brian Murphy. She also writes about actress Dana Delany's "spare but not too spare hideaway." Contributing editor Peter Haldeman—here with a 1961 *House & Garden* featuring his grandmother's house on the cover—visits photographer Tim Street-Porter at home, reports on the current enthusiasm for California plein air paintings, and charts a new social trend—downscaling. Jordana Ruhland assists Viladas and the West Coast editor of *Glamour:* "My days are divided between sofa styles and skirt lengths."



Lynn Freed's novels set in her na tive South Africa include *Hom Ground* and *The Bungalow*, publishe last month by Poseidon Press. Fo HG she writes about Stephe Shubel's "California light-drive aesthetic." Freed's home base is Victorian cottage in Sonoma whic was the birthplace of vintner Augus Sebastiani. "From my garden," sh says, "I can watch tourists staggerin around after wine tastings."



Charles Perry is a rock critic turned restaurant reviewer whose "News Bites" appears weekly in the *Los Angeles Times*. Perry cowrote *Totally Hot!*, a collection of peppery recipes from around the world, and is at work on a history of cooking in Central Asia. For the "Food" column he ventures into dangerous culinary territory, the southern California shopping mall, and discovers "restaurants that can contend with the very best in L.A."

Dorothea Walker's association with the Condé Nast Publications began in 1945, when she was signed on as a columnist for *Vogue*. For four decades she has been contributing behind-the-scenes for HG, from spotting young design talent to overseeing shoots. (She recounts her experiences in a lecture called "A Gossipy Memo on Interior Design.") The granddaughter of California gold rushers, Walker lives on San Francisco's Russian Hill. The meadows surrounding her Sierra Nevada ski retreat appear in the feature on California wildflowers.





Sharon Wick is a contributing edi tor who covers all of northern Cali fornia. This month she produced the story on decorator Stephen Shu bel's Berkeley apartment. "His ap proach is so unpretentious, he even slipcovers gilded furniture in ordi nary cotton duck." Wick lives in San Francisco with her husband and two children in a house that "made it through the 1906 earthquake and every subsequent tremor."

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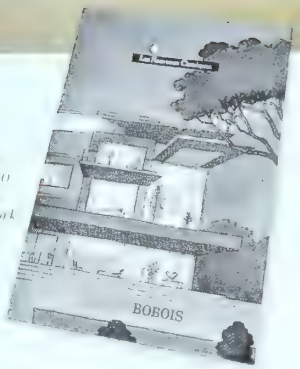


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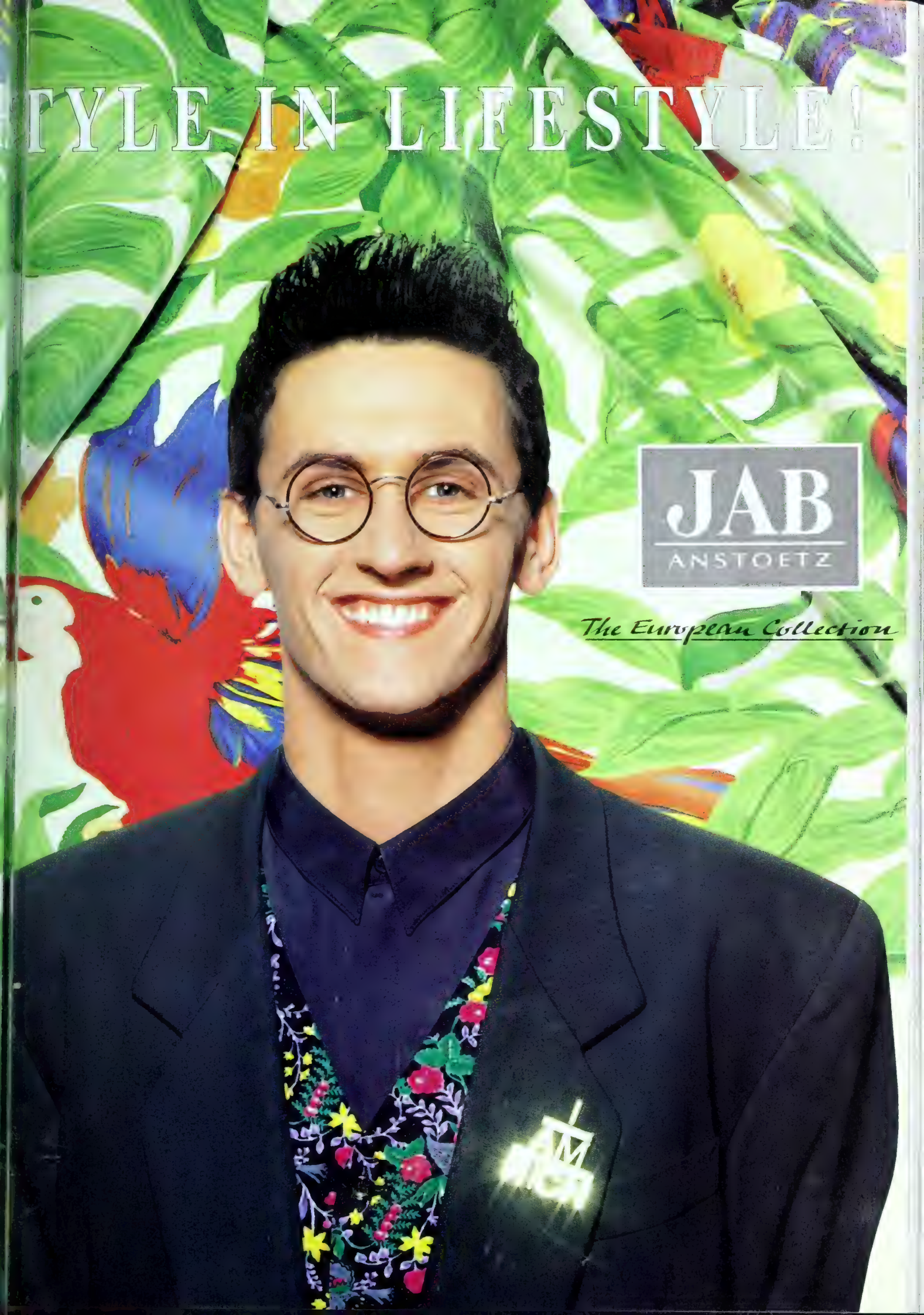


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HG REPORTS ON THE NEW AND THE NOTEWORTHY

Notes

By Eric Berthold

"Scale and proportion are everything to me," says Craig Johnson (*left*), flanked by stone eagles, c. 1780. A designer of both houses and landscapes, he often makes use of antique garden statuary from his collection, which includes (*below, from left*) an eighteenth-century Istrian stone font, a Bacchus keystone, and a nineteenth-century marble urn on a column. What excites him, he says, is "knowing these pieces will be around longer than we will." (Craig Johnson's Country Matters at Initials, 8430 Melrose Ave., Los Angeles, CA 90069; 213-653-6300)



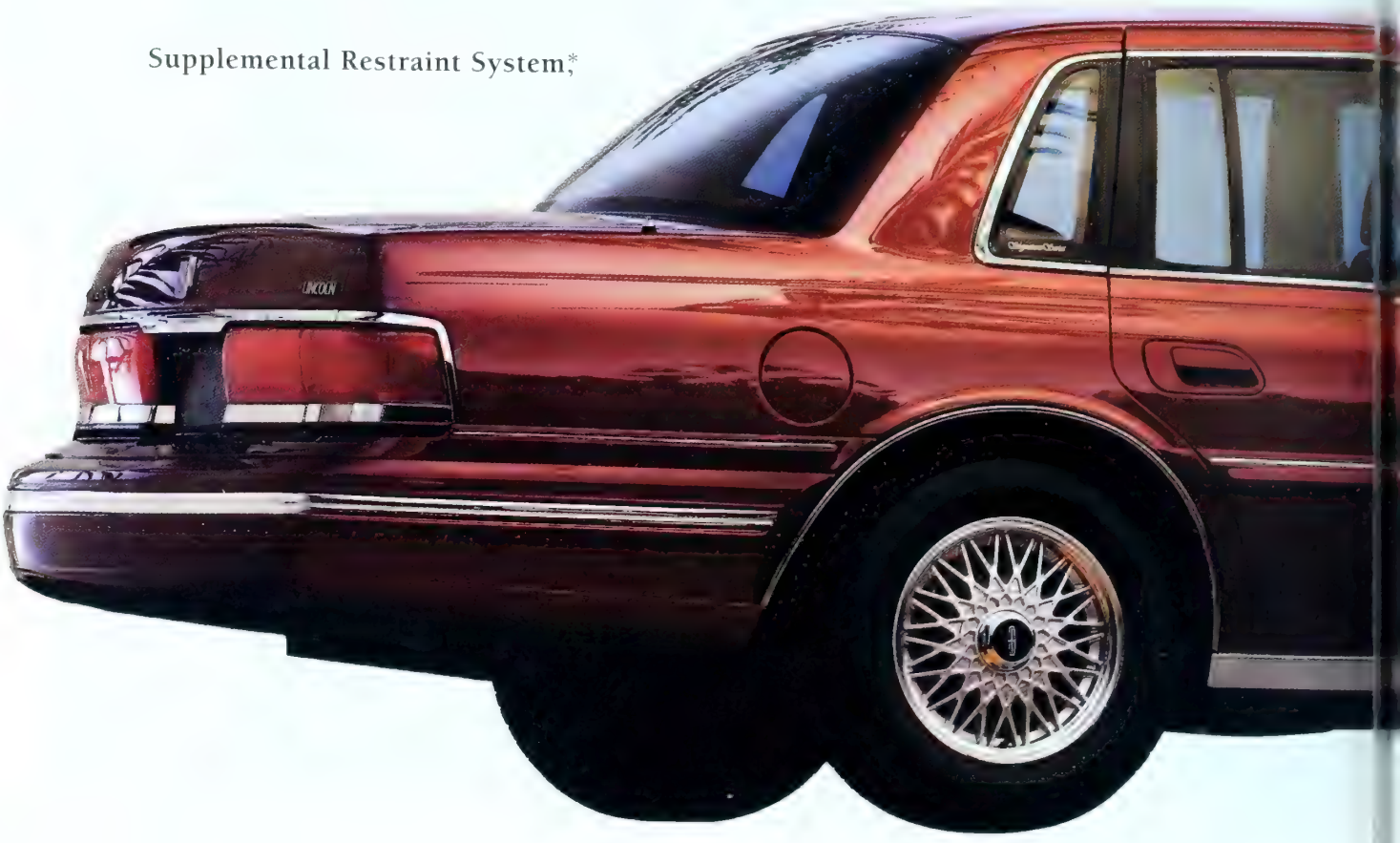




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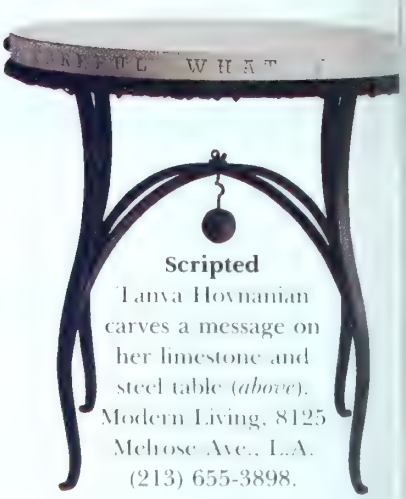
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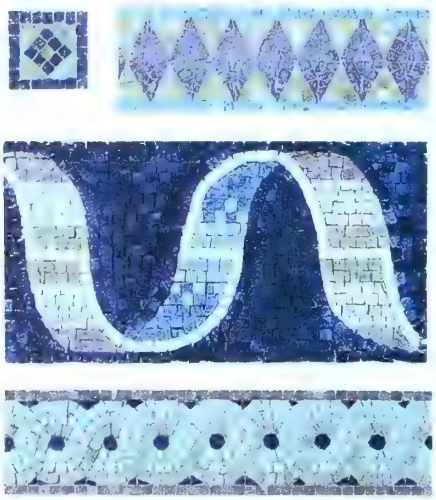
Standing Room Only Handblown glass bud vases and metal stands (*left*) by Bay Area artists for Zinc Details, 906 Post St., San Francisco. For other stores (415) 346-1422.



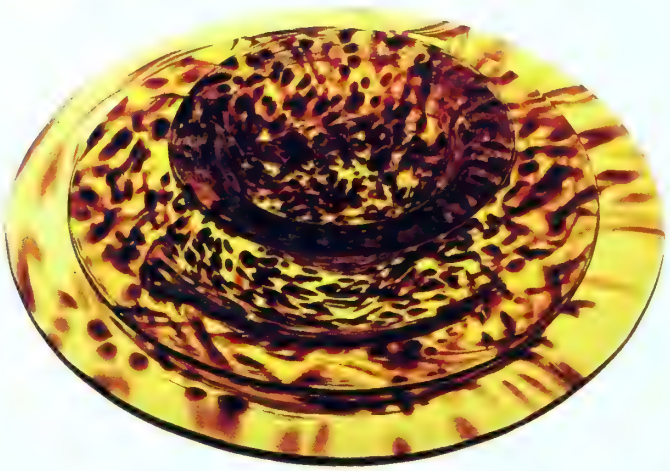
Scripted Tanya Hovnanian carves a message on her limestone and steel table (*above*). Modern Living, 8125 Melrose Ave., L.A. (213) 655-3898.



Transplants Flower shows inspired by the Royal Horticultural Society's Chelsea extravaganza open in Rancho Palos Verdes, California Feb. 6–9, and Palm Beach, Feb. 20–23. For information (212) 207-1774.



500 Easy Pieces Hand-cut marble mosaic borders and insets (*above*), to order at Italian Country, 8784 Beverly Blvd., L.A. (310) 659-8822.



Pick Your Spot Italian glass plates and bowl (*above*) mimic tortoiseshell. Available at the Ginsberg Collection, San Francisco (415) 621-6060; Los Angeles (310) 854-1133.



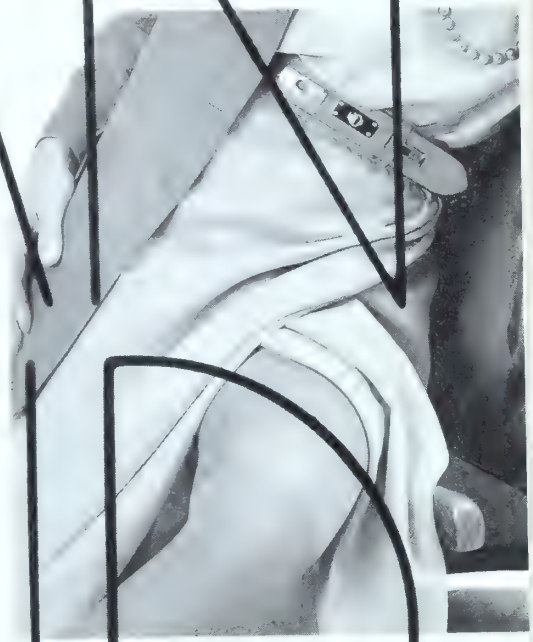
Scissorhands II Metal topiary forms and a branch-handled broom (*right*) at Delaney & Cochran's new garden shop, Lumbini, 128 Texas St., San Francisco (415) 863-5800.



Deep Seated Brewster chair (*above*), in tapestry, from George Smith at Melrose Place Antiques, L.A. (310) 274-0907. For dealers (212) 226-4747.

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Musical Score Hand-printed wallpaper by Helene Verin for Fern I. Tchur at Agnes Bourne, San Francisco (415) 626-6883. For other dealers (413) 637-4444.

Black Gold Mozart mirror in black and olive paints and gold leaf, carved by Wendy Mardigian, to the trade at Initials, 8430 Melrose Ave., L.A. (213) 653-6300.



Lights!! Ron Mann's wire floor and table lamps (*above*) with calfskin shades are available at Limn, 457 Pacific Ave., San Francisco (415) 986-3884.



Mollywood Molly Mulligan (*left*) supplies th stars' houses wi American coun pieces, to the trade at Richar Mulligan–Suns Cottage, 8157 Sunset Blvd., L (213) 650-8660



Front Row Seat Redwood outdoor sofa and metal topiaries by Brambles. For stores (707) 942-0686.



Bellissima Venetian pillows (*above*) in hand-dyed silk velvet printed on 13th-century wood-block presses, to the trade at Nancy Corzine. For showrooms (310) 559-9051.

Footloose Two Berkeley artists, S. Carter Keffury and Anne Küest of Lemonheads, painted the Y. P. Text floorcloth (*right*) on cotton duck. For dealers (510) 524-3214.





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Lasting Impressionists

The light and landscape of an earlier time still glow in California plein air paintings

BY PETER HALDEMAN

Last spring Joan Irvine Smith, granddaughter of the largest private landowner in southern California and recent beneficiary of a quarter-billion-dollar buyout of his development company, made known her plans to establish a museum for her rapidly swelling collection of paintings by California plein air artists. (She is acquiring between 2,000 and 4,000 paintings a year, depending on which dealer you ask.) The creation of the Irvine Museum represents more than a private indulgence. If recent events are any indication, it also serves the public interest: a recession-proof 93 percent of lots sold at Butterfield & Butterfield's last auction of California paintings; plein air galleries are springing up here at a time when shutting down is the rule; and local institutions of every size have sponsored exhibitions advancing the scholarship and popular appeal of the state's last unofficial school of landscape painting.

The literature remains fairly slender, but the accounts that exist usually begin around 1915. That was the year of the Panama-Pacific International Exposition in San Francisco, an enormous art fair that both affirmed the preeminence of impressionism in this country and announced the ascent of the style's West Coast practitioners. Landscape artists worked happily in California before and after the vogue for impressionism, but the tradition of outdoor painting that flourished here in the first part of the century was strongly influenced by that French import. If they were well versed in short feathery brushstrokes, however, California plein air artists found their vernacular. By no means a homogeneous group—those who settled in the southern part of the state were as likely to come from the Midwest or Europe as from San Francisco—they shared an abiding and formative passion for the western terrain; California's Saharan deserts and snowcapped mountains, wooded canyons and rugged coastline, more or less unique vegetation and climate, and, above all, light carried their own dictates.

Loosely organized colonies sprang up in aesthetically congenial settings like Laguna Beach, whose blue green ocean, rocky coves, and eucalyptus-shaded canyons made it a prime plein air outpost. For Edgar Payne, a Missourian who had painted his way across Europe and most of the United States after leaving the

Edgar Payne's studio was in Laguna, but he was drawn to the mountains, where he was photographed painting in the 1940s, above left. Above: *Sierra Divide*, 1921, displays his bold brushwork.

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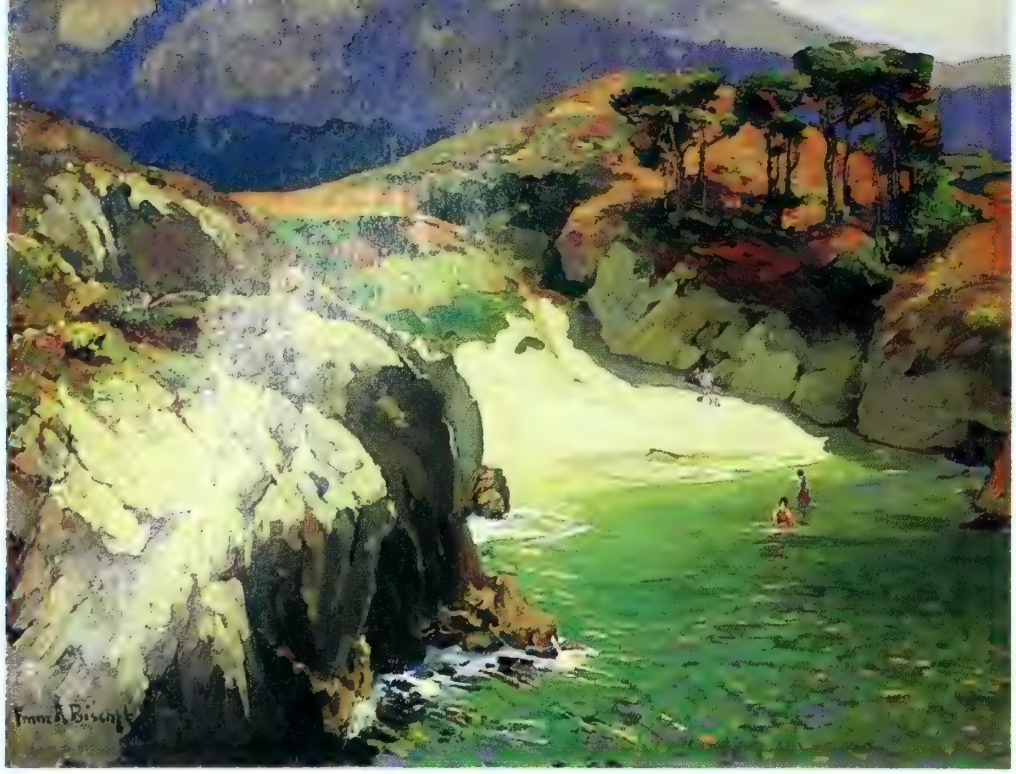
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Austrian-born Franz Bischoff exercised his talents as a colorist in *Emerald Cove, Carmel.*

Many of the artists came from other places, but they shared a passion for the western terrain

Art Institute of Chicago—too stodgy—Laguna was a terminus. It was in the studio he built here, a primitive redwood structure with a fieldstone fireplace, that Payne and some thirty fellow artists formed the Laguna Beach Art Association in 1919. Like his associates in Laguna, Payne made day excursions, on foot or horseback, to paint the coast or the interior countryside, but he is best known for his monumental depictions of the snowy peaks and limpid lakes of the High Sierras.

William Wendt—who with his sculptor wife, Julia Bracken, set up a Laguna studio that evolved into a salon for younger artists—is generally regarded as the preeminent painter of his time and place. Another alumnus of Chicago's Art Institute, Wendt progressed technically from French-style dashed strokes and soft colors to a darker, more muscular effect reflecting the virility of California nature. His field methods also departed from the impressionist model: rather than setting up outdoors and painting spontaneously, he would rent a cabin in a remote area, sketch the rolling hills and spreading trees he favored as subjects, then return to his studio to complete his large canvases.

Wendt's primary residence was a cottage in Pasadena's Arroyo Seco, a deep wooded canyon that now harbors the Rose Bowl where a clear stream once ran. The arroyo was also home to Austrian-born Franz A. Bischoff, who operated out of a grand Italianate house containing an exhibition gallery and ceramics workshop as well as a studio with views of the arroyo and the Sierras. A former ceramist and china painter, Bischoff applied his considerable talents to limning southern California flowers and vistas, perfecting an almost fauvist manipulation of color.

Guy Rose, one of the few southern California natives among the plein air artists, was also perhaps the most dedicated disciple of French impressionism. The son of a state senator, Rose revealed an early talent for drawing while convalescing from a gun accident on the family ranch in the San Gabriel Valley. After studying painting in San Francisco, he made the obligatory pilgrimage to Paris, met Monet, and did his peers one better by living and painting in French impressionist mecca Giverny. When he returned to California in 1914, Rose deftly switched subject matter (from ponds of water lilies to rugged seascapes) and palette (from muted colors to a brighter more personal spectrum) and continued a successful career until, nine years later, he was forced to retire by a severe case of lead poisoning.

Rose had studied at the San Francisco Art Association, a training ground for such better-known northern California artists as Clark Hobart and E. Charlton Fortune. Fortune was born in Sausalito and, like many of her colleagues, was drawn to the gently curving bay, misty atmosphere, and weathered cypresses of Monterey; her light-washed coastal scenes are as close to the spirit and style of French impressionism as Rose's seascapes. But Rose and Fortune are the exceptions: Bay Area artists were, on the whole, more adventurous than their counterparts to the south, and plein air giants like C. S. Price and Bruce Nelson leaned toward postimpressionism as much as impressionism.

Indian Tobacco Trees, La Jolla by native son Guy Rose.



By the 1920s institutions like San Francisco's Bohemian Club were helping to

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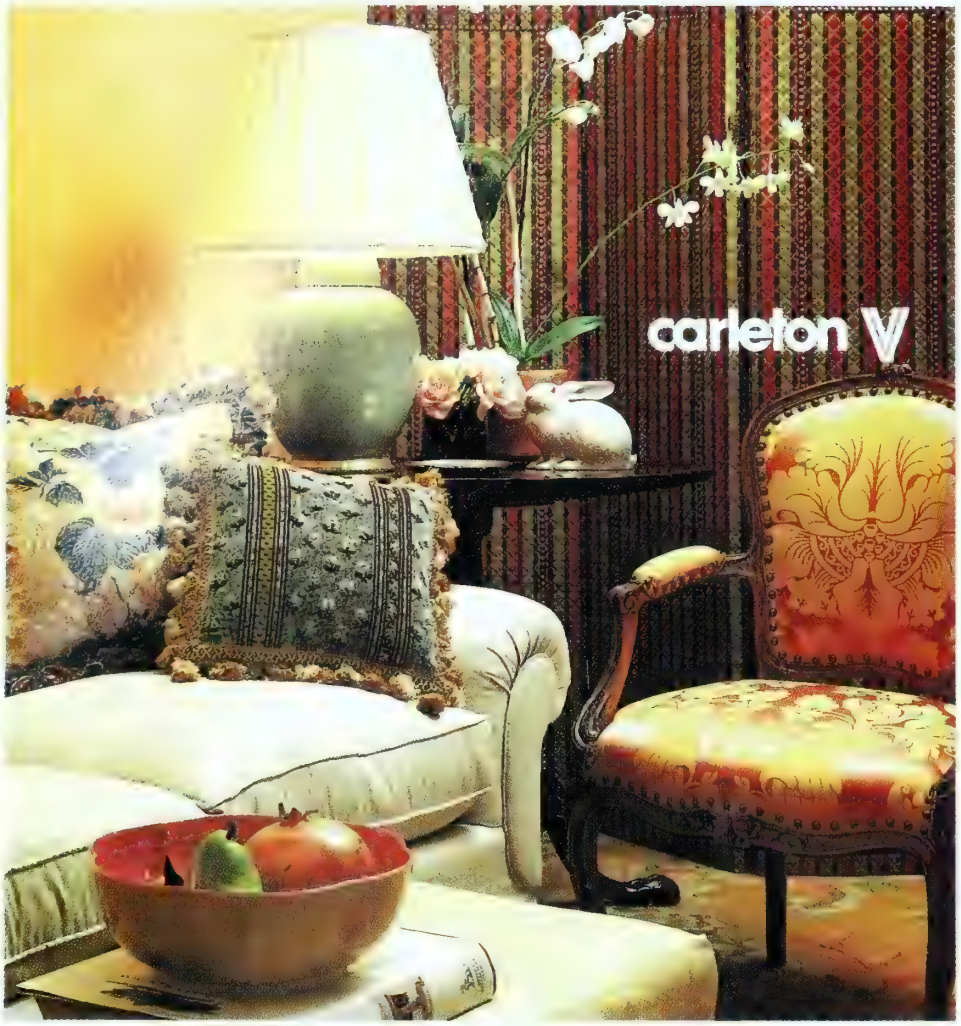


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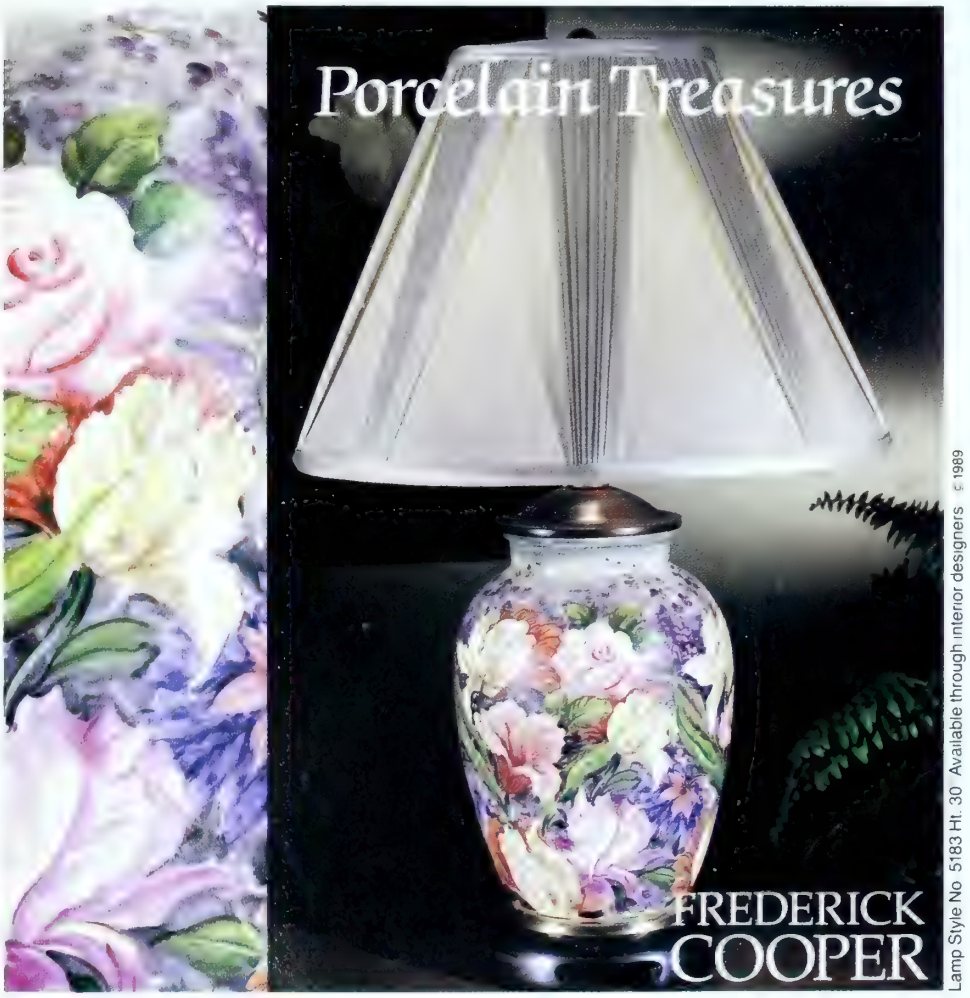
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match up painter and patron, and the more established painters were no starving artists. Galleries up and down the state promoted the work of California painters, many of whom also had dealers in Chicago and New York. William Ritschel, the so-called dean of American marine painters, sold his canvases of storm-tossed surf and Pacific sunsets for $10,000 apiece. Ritschel resided in a stone castle atop a bluff in the Carmel highlands and was apparently a common sight perched in front of his easel along the cliffs, dabbing away in a Polynesian sarong.

"High-class potboilers" was the artist Louis Siegriest's appraisal of Ritschel's oeuvre. Siegriest belonged to a small group of Oakland-based artists who represented a bolder approach to plein air. The hard-working, hard-playing "society of six" met once a week, fortified themselves with wine, whiskey, and home-brewed beer, and set out for the fields of the East Bay to capture their surroundings with unsentimental directness. They experimented with expressionism, fauvism, even cubism—until, by the 1930s, their sessions degenerated into pretexts for bacchanalia. By that time, too, landscape painters around Los Angeles had outlived their vitality, upholding the merely decorative against the tidal wave of modernism.

The rediscovery of California plein air painting relates in part to a broad-based reappraisal of premodernist art. But it also reflects a homegrown nostalgia—not so much for the genre as for the subject matter. Joan Irvine Smith, for one, has publicly equated her fondness for plein air and her regard for the environment—the environment, that is, as it existed when Irvine Ranch was a patchwork not of malls and houses but of marshes and citrus groves. When William Wendt was led to write, "Here the heart of man becomes impressionable. . . . It feels that the world is beautiful, that man is his brother, that God is good." When one more California myth was the very image of reality. ▲

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Scenes from a Mall

Haute cuisine is just beyond the parking lot

BY CHARLES PERRY



Fragrant Spring is the haven for serious eaters at San Gabriel Square, a new all-Asian shopping mall.



Potato pancake at Gustaf Anders.



Banquet desserts at Fragrant Spring.



Marinated lamb chops at Carrots.

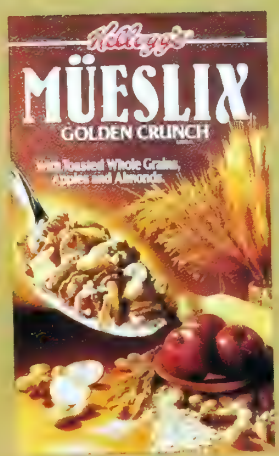
Foodies have mallphobia: they're afraid of getting hungry in a shopping mall and having to apologize to their mouths for what they eat. This has been especially hard on foodies in southern California, since malls are where all the shops are. But today there's a new spirit moving in the malls of this land.

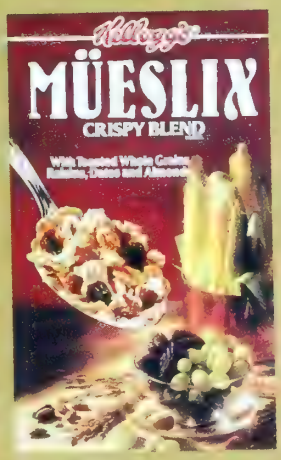
Take San Gabriel Square, one of the all-Asian malls that have sprung up a few minutes east of downtown Los Angeles in the past few years. From a distance it looks like a Chinese fairyland glowing in the night; close up it's more like a gigantic neon sculpture. There's a Seafood Strip and a bakery, but the serious eater's place is **Fragrant Spring** (San Gabriel Square, Valley and Del Mar Streets, San Gabriel 818-288-0886). The kitchen is headed by a chef who once cooked for a high government official in Beijing and is at home with all the creative whimsies of Chinese haute cuisine, such as a delicate broth with greens and a rabbit carved from carrot. There are a lot family banquets here; most of th round tables pointedly seat twelv The fountain, the paintings on th walls, and the combination of Ch nese decorum with a continuous bab ble of toasts remind me of expensiv restaurants in Hong Kong.

One recent evening I had an eight course banquet here that began, i orthodox fashion, with a plate o cold meats: ham, vegetarian smoke "chicken" made from tofu, an shredded jellyfish. It continued, sur

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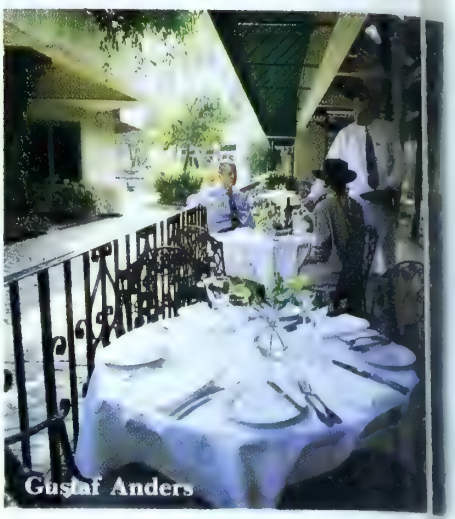




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Carrots


Gustaf Anders

Foie gras is served at Carrots' counter, left, in a modest mini mall. Right: Gustaf Anders gives Scandinavian dishes a nouvelle flair on the outskirts of South Coast Plaza Village.

prisingly, with shrimp two ways, and then a luscious Shanghai fish pottage, made with yellowfish and morsels of sea cucumber. Its aroma, somehow more like chicken than fish, had a dainty smoky overtone.

Then we had steamed boneless spareribs wrapped in lotus leaf; the aroma of Chinese five-spice made me think of clay pot pork, but to Chinese connoisseurs the raison d'être of this dish is the perfume of lotus leaf when you open the packet. Next came a chicken stuffed with the tender musky meat of a soft-shelled turtle, steamed five hours, and served with a rich sauce. House special pork delight, a specialty of the city of Yang-chou, was an imposingly meaty, impossibly plush slab of pork rump served on a bed of pork and shrimp hacked into a paste, the whole scattered with pine nuts. Then came crispy duck with a salty flavor and skin that somehow *dissolves* under the teeth in tender fatty flakes.

To round out a Chinese feast, of course, you have to eat fish. We had sweet and delicate snowfish, otherwise known as sea trout, in a ground pork and bean paste sauce. Then came salt plums wrapped in lotus leaves, red bean cakes, dumplings, and pastry shaped like tiny calla lilies and filled with sweet bean paste.

You could drink tea with all this, but Fragrant Spring prides itself on the quality of its shao xing, or rice wine, and also offers a limited quantity of kwei hua, a sweet Chinese grape wine that is said to have been the favorite of the dowager empress who appeared in *The Last Emperor*.

Not all malls are so grand. **Carrots** (2834 Santa Monica Boulevard, Santa Monica 310-453-6505) is housed in a former coffee shop that shares a humble mini mall with a doughnut joint and a laundry. But owner Fred Iwasaki used to be Wolfgang Puck's sous chef at Chinois on Main, and you can eat fresh foie gras sitting at the counter. (Try it—you get to watch three chefs dodging one another for space at the tiny stove.) Sprinkled with pepper and sautéed, the foie gras is served in a strong and slightly sweet reduction of port, burgundy, and plum wines with a garnish of tart chunks of apple.

Iwasaki's idea of an appetizer tends to be some sort of salad, such as hot sautéed shrimp in a basil and mustard sauce resting on mixed greens. Cold marinated salmon comes with finely chopped tomato and onion and occasional shreds of apple here and there, a symphony in reds. Among the entrées is grilled New York steak sliced thin and smothered in a meaty sauce of reduced shallots, spiked with soy and fresh ginger. Three marinated lamb chops—the best quality California lamb, heartbreakingly tender—come with a cool cucumber vinaigrette. The only sauce on grilled salmon is a purée of sautéed red onions with a faint bite of cayenne.

It's exquisite food. And don't think Iwasaki isn't aware of the incongruity of his coffee shop location: entrées come with potato salad—but it's a California cuisine potato salad of tiny whole new potatoes mixed with oil, egg yolk, cucumbers, shallots, and a smidgen of plum paste.

Gustaf Anders (South Coast Plaza Village, Sunflower and Bear Streets, Santa Ana 714-668-1737) is located in an outlying section of the vast South Coast Plaza complex in Orange County. It's neither grand nor lunch-counterish but quiet and urbane, with a stylish black ceiling full of exposed ducts and beams and a window on a gardenlike courtyard.

Bill Gustaf Magnuson and che Ulf Anders Strandberg describe i somewhat misleadingly as a Scandi navian-Continental restaurant. It true that the cuisine is basicall Swedish, including a large selectio of Swedish breads—and addictiv tunnbröd, huge anise-scented ry wafers that look like tree bark. Rav ishing sugar- and salt-cured salmo comes with a crock of hot creame dill potatoes, the pickled herring i served with Västerbotten cheese and there are traditional Scandi navian treats like beef Lindström.

But there's a fresh nouvelle cuisin quality to the cooking. Nothing i the menu description prepares yo for the potato pancake—as light an delicate as a mousse—garnished wit tomato, onion, and cucumber, sur rounded by mounds of wild mush rooms and a basil-flavored meat glaze. And Scandinavian tradition definitely does not include a salad of smoked trout, radicchio, yellow sweet peppers, jicama, and grapefruit. The baked chocolate mousse is a marvel, something between an intensely chocolaty mousse and a dense, slightly grainy soufflé.

Foodies, take heart. The mall is your friend.

CARROTS' MARINATED LAMB CHOPS WITH CUCUMBER SAUCE

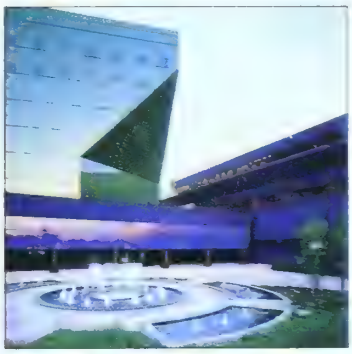
1 cup soy
½ cup sake
½ cup mirin (sweet rice wine)
2 cloves garlic, crushed
1 tablespoon grated fresh ginger
1 teaspoon crushed red pepper
6 lamb chops

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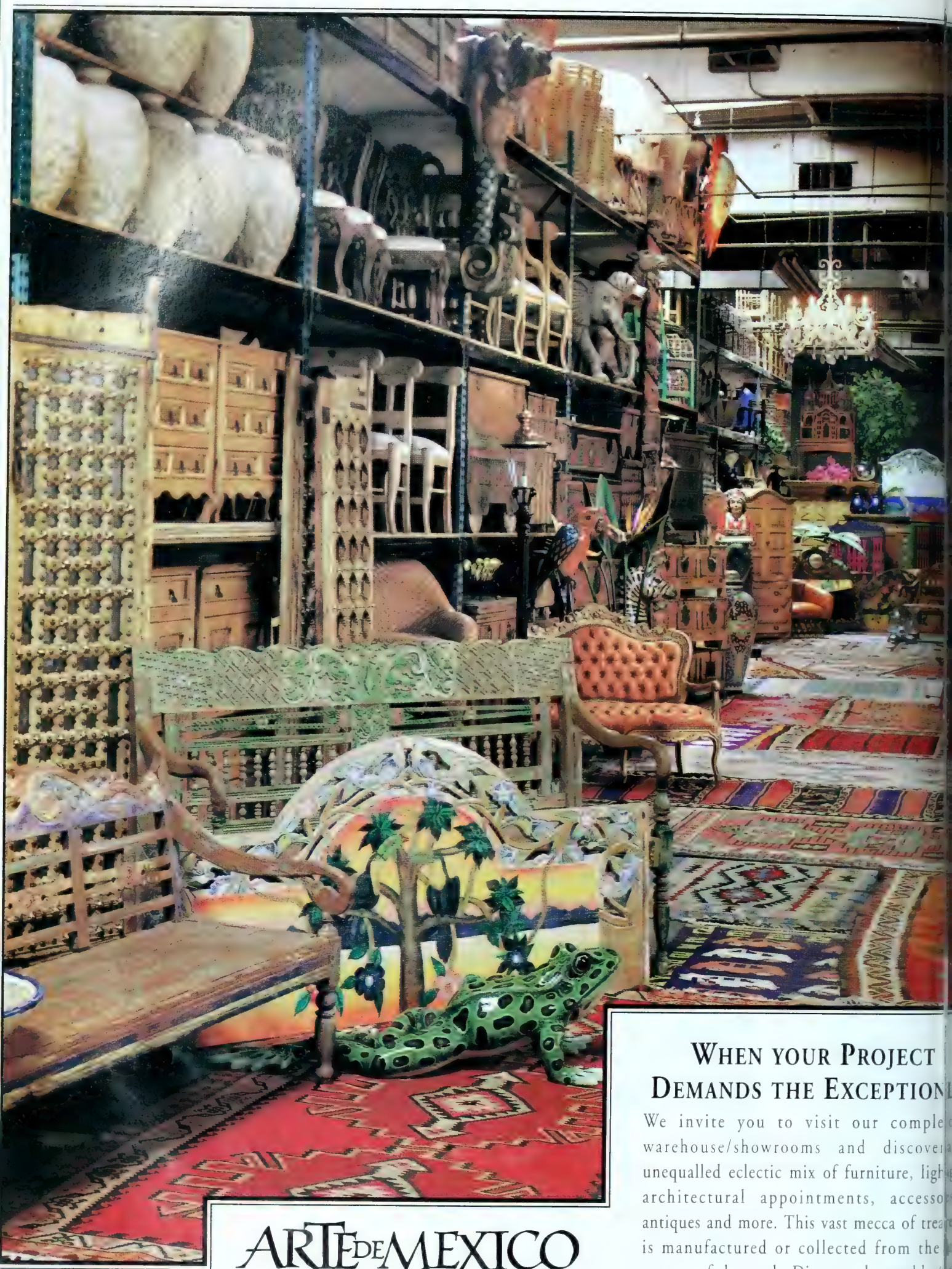
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1 cup white wine
1 cup veal stock
3 stems basil
1½ cups porcini mushrooms, sliced
4 tablespoons butter
4 cups whipped potatoes
5 eggs
1 cup flour
½ teaspoon oil
¼ cup julienned tomato
¼ cup julienned red onion
¼ cup julienned cucumber
1 teaspoon rice vinegar

Combine wine, stock, and basil and over moderate heat, reduce to sticky consistency. Remove basil. Set glaze aside. Sauté mushrooms in butter, keep warm. Mix potatoes, eggs, and flour into a smooth batter. Grease a 5- or 6-inch sauté pan with oil and set over moderate heat. For each pancake pour batter into pan and cook until it turns golden brown on bottom. Flip and cook other side until just browned. It may help to flip it into another pan, but you can handle it like a flapjack if you're careful. To serve, put mushrooms around pancake. Pour glaze over mushrooms. Top pancake with tomato, onion, and cucumber and sprinkle with rice vinegar. Serves 6.

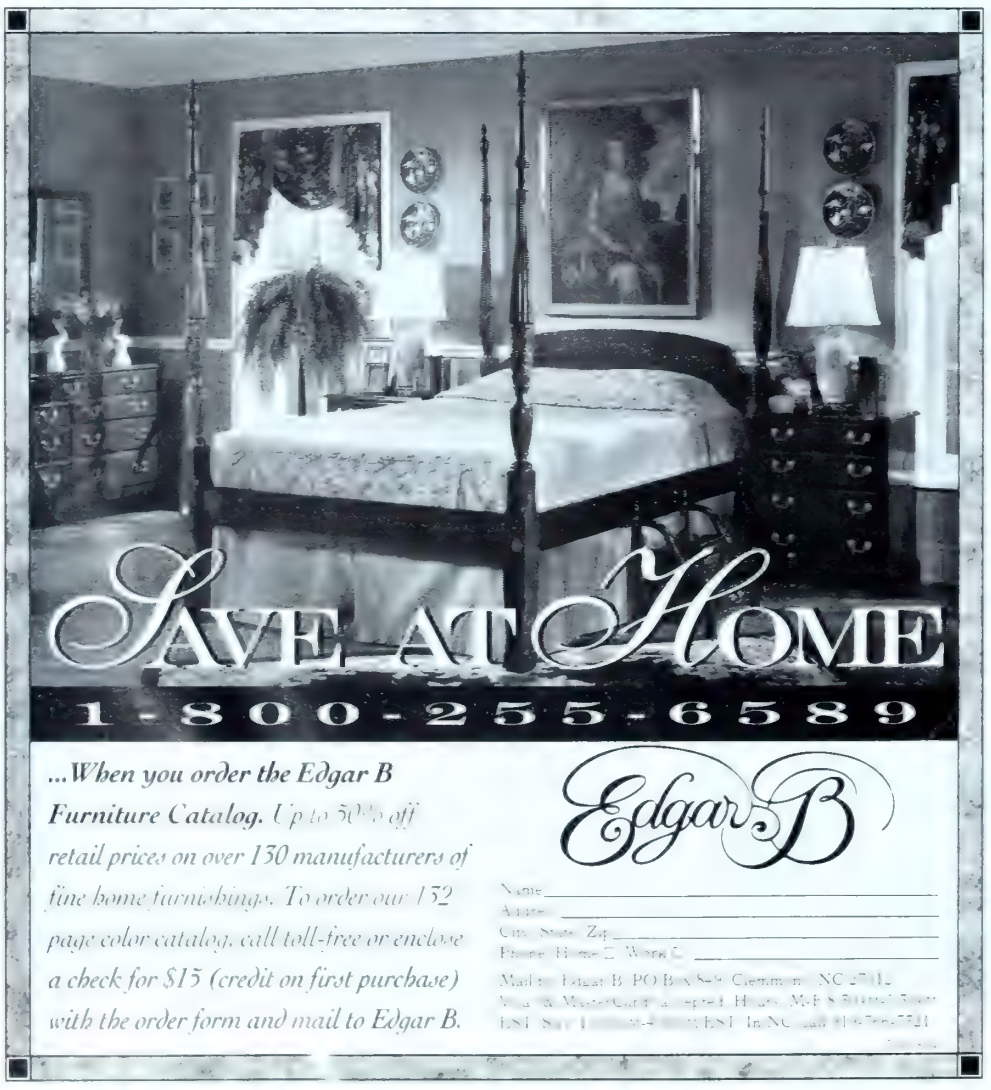
GUSTAF ANDERS'S BAKED CHOCOLATE MOUSSE

1 pound semisweet chocolate
¾ cup strong coffee
¼ cup brandy
1¼ cups heavy cream
6 whole eggs
⅔ cup sugar

Preheat oven to 300 degrees. Melt chocolate with coffee, brandy, and pinch of salt. Whip cream; chill. Beat eggs and sugar over low flame until thick and foamy, then add to cream. Slowly add chocolate.

Pour into ramekins. Bake in water bath 35 minutes. Serves 12. ♠





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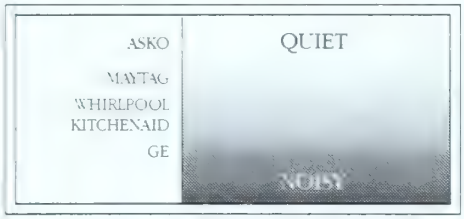
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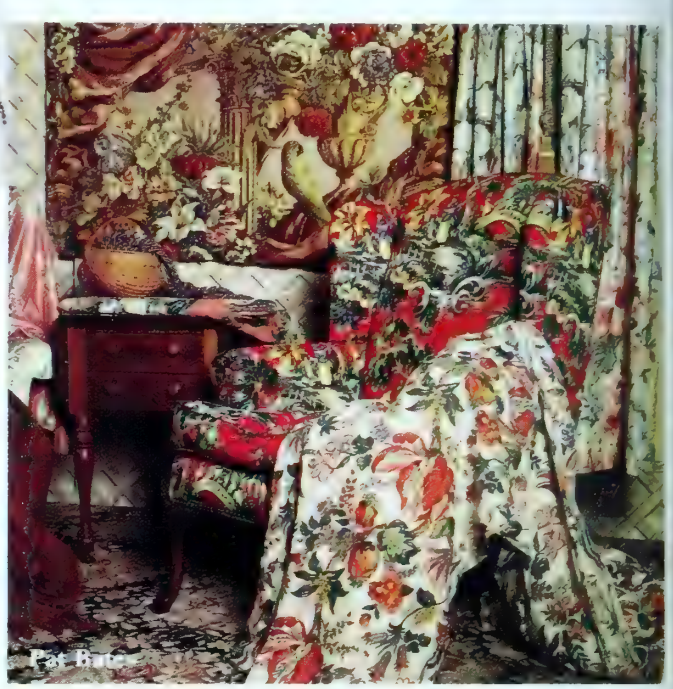
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Lisa Eisner, left, totes a 1950s Nubian lamp from Off the Wall, above. The shop's pickings include a 1930s pedal airplane, a 1950s shoe store bench, and an eight-foot Steiff giraffe.



A 1920s French tropical print and a wing chair in 1930s bark cloth are among the offerings from textile specialist Pat Bates.

SHOPPING

Locations Scout

Stylemaker Lisa Eisner leads HG to her favorite L.A. haunts for everything from candles to fifties collectibles

BY JENNIE NASH

Lisa Eisner has shopped around the block more than a few times, first as a *Vogue* editor and now as decorator-in-residence of the 1937 Cliff May hacienda she and her husband, Eric, share with their two boys. A fan of the "old L.A. look," Eisner approaches her favorite stops as more than just places for picking up finishing touches: they're exhibits in the history of California.

Off the Wall Antiques For classic mechanical toys, neon advertising signs, and art deco furnishings—or just to be entertained—head for this jam-packed store. Owner Dennis Clark refers to his stock as "alternative antiques" and says that he and his partners, Dennis and Lisa Boses, were the first to deal in restored Coca-Cola machines. In thirteen years of business, they've delivered more than five hundred. (7325 Melrose Ave., Los Angeles, CA 90046; 213-930-1185)

Thanks for the Memories Gleaming chrome and lacquered wood furniture by early modernist architects and industrial designers like Russel Wright and Kem Weber take center stage here. Lining the room are cases of William Spratling silver, Chase chrome, art deco glass frames, and other clean-lined accessories. "Doesn't it all seem as if it came from a Fred Astaire movie?" Eisner muses. Owners Maddie and David Sadofski limit their selections to what was considered modern from the twenties to the end of World War II and to what was most prized. (8319 Melrose Ave., Los Angeles, CA 90069; 213-852-9407)

Pat Bates This enterprising dealer can turn up almost any vintage fabric, whether from the eighteenth century or the 1960s. Her specialty, however, is



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Nakamura's collection of Tina Chow's designs range from a jade letter opener to a crystal healing wand on a silk cord.



The Gonzalez family's vivid candles, above, are hand-poured in layers using an old Mexican technique. Below: Cathy Endfield's collages turn insects into art.

Cathy Endfield Supplying Hollywood set decorators with exotic insect specimens (such as the moth that appeared in the poster for *The Silence of the Lambs*) allows artist Cathy Endfield to pursue the art of bug collage. A typical Endfield piece features close to a hundred jewel-colored beetles from Malaysia, Thailand, and Africa and costs upwards of $2,000. Don't think of backyard bug collections. Endfield's insects glow greener than neon and redder than the smoggiest sunset. (818-783-4357 by appt.)

D. Miller Antiques "Houses around here used to look like this," Eisner sighs as she scans the mission oak chairs, plein air paintings, and Catalina tile tables at Dennis Miller's shop. It's no wonder, since Miller traces most of his inventory to old L.A. haciendas and bungalows. He is an especially good source for top-quality California art pottery and Hillside garden urns of cast concrete inset with tiles. (2166 Sunset Blvd., Los Angeles, CA 90026; 213-413-5499 by appt.)

Gonzalez Candles In 1929, Francisco Gonzalez began making candles in the wine cellar of a homestead on historic Olvera Street. Gonzalez's son Robert still occupies the spot and still hand-pours candles in hundreds of vibrant colors. Tip from Eisner: avoid the mobs of tourists by stopping in on a weekday. (W-14 Olvera St., Los Angeles, CA 90012; 213-625-8771)

Scavenger's Paradise Owner Rick Evans salvages architectural details from soon-to-be-demolished buildings. His dramatic finds piled in and around an old adobe church in North Hollywood make for one sophisticated junkyard. Browsers might turn up a set of high school gymnasium lights, a porcelain pedestal sink, or a massive oak door from Gloria Swanson's Beverly Hills estate. (5453 Satsuma Ave., North Hollywood, CA 91604; 213-877-7945)

L. T. Nakamura & Co. To soothe nerves frayed by L.A. traffic, Eisner slips into this tranquil salon run by Lynn Nakamura, who represents Tina Chow's designs. In addition to the well-known rock crystal pendants, Nakamura offers a series of exquisitely refined amulets and objects that Chow completed not long before her death last year. (Several of these new pieces are also available at the Ted Muehling store at Domestic Furniture in L.A.) Included in the collection is a black jade letter opener and a palm-size crystal healing wand. Eisner likes to keep one of these wands in her pocket where she can get her hands on it. "Tina knew that's what people do," Eisner explains. "They hold on." (634 North Doheny Dr., Los Angeles, CA 90069; 310-205-0733 by appt.) ♠

French textiles, with an emphasis on toiles and floral-printed linens as well as silk curtain tassels. Just don't expect an elegant showroom to match: Bates only sells her wares at trade shows, by mail order, and at flea markets. Eisner frequents Bates's regular booth (#2011) just beyond the main gate at Pasadena's Rose Bowl Flea Market, and though she rarely leaves empty handed, she has yet to complete even a throw pillow project. "The fabric is so beautiful," she demurs, "that I hate to cut it up." (619-487-7723 by appt.)



Cathy Endfield


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French 'Bonica' shrub roses bloom at the base of Sassafras Nursery's marble pineapple, left. The display of imported roses also includes many English varieties developed by David Austin. Below left: 'Climbing Iceberg'.

Gardener's Nursery

A transplanted Englishwoman brings L.A. down to earth

BY WILLIAM BRYANT LOGAN



RUNNING UP A SLOPE OUT OF THE creek bottom in Topanga Canyon near Los Angeles is the Sassafras Nursery. It doesn't look like much from the road, glimpsed through eucalyptus, sycamore, and live oak. Still, gardeners drive from as far away as Pasadena just to visit it. There wasn't a trace of sassafras in the place when the name was chosen for its sound and shape, but the nursery's plant selection is vast and superb: home-propagated yellow delphiniums, whole ranges of gray-foliage plants, boxes of delicate white campanulas spilling out of the shade, masses of native and exotic ferns, citrus trees and ceanothus, and the largest collection of English-bred David Austin roses on the West Coast.

As striking as the choice of plants, however, is their arrangement: clumps of yellow iris and water lilies in a wide pool; a checkerboard of flats containing sun-loving ice plants, strawberries, lavender, pansies, and forget-me-nots; a birdhouse covered in different mosses.

There is a sensitive eye at work here, and it belongs to the owner, Pamela Ingram. She has been possessed by an "undivided passion" for gardening since the days when, as a young woman in London, she tended daffodils indoors during the Blitz. Today she takes pleasure in counseling the customers who have the blackest thumbs. And now that many Californians are preoccupied with drought-tolerant gardening, Ingram and her designer, Eric Solberg, have also become experts at advising on how to get the most plant with the least water.

The nursery has a large landscaping practice, which enables Ingram to help people plan their gardens. (A patio paved with mauve bricks made by Sassafras is the centerpiece of the nursery's display at the Chelsea American Flower Show near L.A. this month.) She likes to imagine the pride a client feels when he can clip a David Austin rose to give to the neighbors. Of course, clients must choose the right rose. Once a red-haired woman with bright blue eyes picked a pink rose that didn't belong with her. Ingram told her so. Later, when the woman was ready to go, Ingram offered to give her the rose. She wouldn't take it. She had selected another.

Form and scent are important at Sassafras, but color is the guiding principle. The owner never thinks of plain pink, for example, but rose pink, coral pink, blue pink—tones to be used in subtle combinations. Someone suggests that blue is her favorite color. "Which blue? Where does it go?" she demands. "Don't say just 'blue'!" (Sassafras Nursery and Landscaping, 275 North Topanga Canyon Blvd., Topanga, CA 90290; 310-455-1933) ♠


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Swid Powell

Editor's Page

February

ce again we have devoted ourselves—and an entire issue—to orting on life in California. The good life that California mised may seem more a Hollywood illusion than a reality in late twentieth century, what with social problems, drought, l the challenges of a faltering economy; nonetheless, the re- ed way of life that is at the heart of the California ethos con- ues to translate into lessons in living for us all:

mfort There is a premium on warm and personal decorat- . High-powered producers like Dawn Steel and Charles ven have forsaken the legendary pleasure palaces of their ebears for houses more like those of ordinary Americans. eir sprawling but cozy ranch house in the hills overlooking A. "isn't meant to be about either-or choices or creating oms that are larger than life," decorator Michael Smith says.

lor They are masters of the creamy palette, but when they nture into brightness, Californians seem fearless. Architect ank Israel colored the wood, stucco, and plaster in an L.A. use deep blue and strong ocher—and it pulses.

tdoor Living Nowhere is the garden more an extension the house. Three small-space gardens are presented in this nth's "Design Analysis" feature, while an environmental essage of a different sort is offered in our story on two color- l preservers of highland and lowland wildflowers.

ntasy Even a house can be a film, especially Tim Street- rter and Annie Kelly's 1929 Italianate villa, an homage to e golden days of Hollywood glamour, and Jimtown, a re-cre- ion of a mom-and-pop store with a house beside it. And fake wers bloom in our story on Rachel London's wacked-out rden of an apartment.

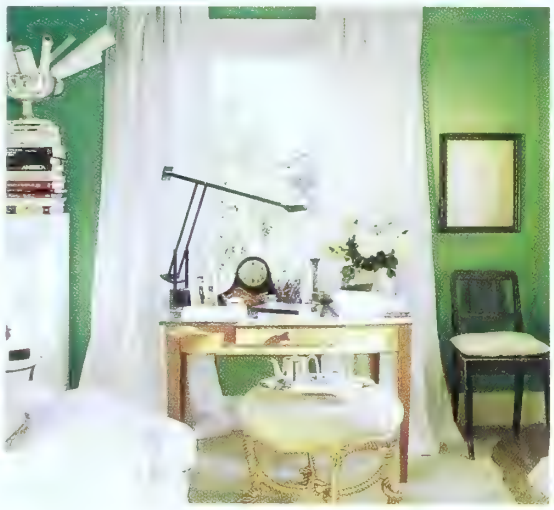
ventiveness In a hillside house in Santa Monica, architect rian Murphy recycles eighteen old chandeliers, logs, and oken pottery as environmentally sound decoration—an in- ication that resourcefulness is alive and well in California.

hange Californians seem perpetually to be evolving—en asse. Currently in L.A., there is a chic new macaroni-and- eese simplicity, which is analyzed with Swatch-like precision y native son Peter Haldeman. Or as decorator Stephen Shu- el puts it, "California's only real tradition is change."

Mary Norwood







Drought-tolerant lawn and plantings, top, for a Hollywood Hills house by Frank Israel. Center: Living quarters next to the country store at Jimtown in Sonoma County. Above: Ease and airiness in Stephen Shubel's Berkeley bedroom.



Canyon Ranch

Studio pressures seem to fade out when producers Dawn Steel and Charles Roven return to their homestead decorated by Michael Smith

By Carol Wolper



Paintings original to the 1937 ranch house provide a classic backdrop for 19th-century American drawings and a bronze bas relief by Robert Graham. An old hatbox stands on the hearth beyond a low table holding a Lalique bowl and a 1920s shagreen box from Paul Ferrante, L.A. Leather upholstery was distressed to blend with antique textile pillows, from the Lotus Collection, San Francisco, and a 19th-century Aubusson. Details see Resources.

Photographs by Michael Mundy

Produced by Pilar Viladas

"OUR HOME SIMPLY ABSORBS STRESS," SAYS PRODUCER Dawn Steel, former president of Columbia Pictures, looking out over the hilltop she shares with her husband, producer Charles Roven, and their six-year-old daughter, Rebecca. For Steel, who spearheaded such films as *Awakenings* and *When Harry Met Sally,* and Roven, whose credits include *Final Analysis* and *Heart Like a Wheel,* a retreat from the rigors of filmmaking is essential. The couple's ten acres in a canyon may be only a short drive from one of L.A.'s busiest boulevards, but once you are there, box office totals and the daily trade papers seem like messages from another continent. No wonder decorator Michael Smith dubbed this spot Lost Horizon.

The house was built in 1937 to preside over a breeding ranch for whippets and Great Danes. (The original owners left blue ribbons behind.) Spacious but not intimidating, the homestead accommodates a cocktail party for three hundred as comfortably as a family dinner for three. The poolside guesthouse and the former kennels, now a family exercise room, are tucked into a well-tended expanse of greenery. On a clear day the view goes all the way to Catalina.

Steel and Roven got their first tour of the property four years ago from the then owner, Warner Brothers vice chairman turned producer John Calley. When the conversation turned to Calley's and Mike Nichols's desire to make the movie *Postcards from the Edge,* Steel learned that their deal at MGM had recently fallen apart. Not missing a beat, she asked, "What do you say to letting me buy your movie for Columbia—and letting Chuck and me buy your house?" It was an offer Calley couldn't refuse.

Assuming ownership meant taking on a task Steel and Roven still describe as "work in progress." Outdoors, where trees hadn't been pruned since the thirties, the challenge was subtle intervention. Indoors, the transformation took a more dramatic turn. Steel and Roven's previous house had been done in the art moderne style, with sleek furniture and geometric lines. "I never thought I'd want overstuffed sofas with floral slipcovers," Steel admits. She and Roven credit Michael Smith with having pulled them in a different stylistic direction, one that took them away from stark white walls everywhere to creamy surfaces tinged with tones of celadon, eucalyptus, rose, and tea. Together the trio arrived at an adaptable mix of old and new







Charles Roven and Dawn Steel with their daughter, Rebecca, *top right. Above right:* A new stone path leads downhill from a terrace into the canyon. *Right:* The pool reflects the guesthouse. The former kennels, in the distance, are now the family exercise room.

Under the dining room's coffered ceiling, *above*, Smith installed a mantelpiece and bookcases with a grained finish. A California plein air painting rests on the mantel, and American art pottery is displayed among the books. An antique Aubusson has been laid under a French provincial table and bench from West World Imports, Pasadena. *Below:* In the guesthouse a turn-of-the-century armoire hides media equipment. Barn-red paint sets off a collection of baskets and the stripes of a chair covered in Hudson Bay blanket cloth. Checked hand-loomed cotton rug from Thomas K. Woodard, NYC.

that's cozy without being fussy. "An early nineteenth century French chaise, an American painted basket, and a Robert Graham sculpture can all be at home here," Smith explains. "This house isn't meant to be about either-or choices or creating rooms that are larger than life."

Smith notes that redesigning a house for successful figures in the film industry often has a lot to do with how they reinterpret real-life roles as their careers evolve. In Steel's case, success has brought out a warmer, more personal side. Having worked her way up in Hollywood to become the first woman president of a major studio, she is now at a point where producing movies must fit into her agenda alongside time devoted to Rebecca and to the various causes Steel assists as a fund-raiser. In 1991 she and Roven hosted President Clinton's first big Hollywood function, and she continues to be an active supporter of the Pediatric AIDS Foundation.

When Steel comes home from her office at Disney and Roven returns from his at TriStar, neither sees any need to be surrounded by trophies of professional achievement. Rather, says Smith, they like to think of the house as a record of personal discoveries. It was fitting that the subtle palette chosen as a unifying backdrop for memorabilia and the art they have collected should borrow colors from an old Chinese shawl, which is one of Steel's cherished finds, as well as from the garden right outside. Existing plank floors, paneling, and beamed ceilings inspired decoration that evokes the sturdy elegance of early twentieth century California ranch houses without resorting to western or period clichés.

Smith placed updated versions of thirties club chairs near the living room fireplace and rubbed dark wax into their leather upholstery until they were as mellow as the patina on a Graham bronze relief atop the mantel. In the same room a Thomas Hart Benton drawing Steel bought as a "slice of rural American life" hangs close to a painting by David Salle, a family friend; the Lalique bowl that was a wedding present from Nora Kaye and Herb Ross accompanies a changing display of pieces from Steel's collection of American ceramics. "Instead of registering at Tiffany or Geary's when Chuck and I got married," she says, "I reg-



Sunlight through a garden room window heightens the contours of a 1920s classical bas relief from Nonesuch Gallery, Santa Monica, above a sofa in washed Fortuny cotton. Pale moss-green walls—inspired by the garden outside—harmonize with the greens of a wicker chair covered in a Bennison floral, a celadon lamp base, a Chinese ceramic garden seat, a painted wooden table, and a pillow in a broad stripe from Clarence House. The faded pink cotton pillow picks up complementary rose tones. Aubusson from Y&B Bolour, L.A.

Set off by walls tinged with mu



rs, the mix of old and new is cozy but not fussy

Kitchen cabinets with beveled glass panes and nickel-plated hardware, *above*, by architects Appleton, Mechur & Associates, recall the fittings in early 20th century pantries. Schoolhouse lights hang from a new pressed-tin ceiling in a vintage pattern. Wicker storage baskets slide into cabinets in front of the red upholstered breakfast nook. *Below:* A collage of photos and clippings covers a bulletin board in Steel's sitting room. Clarence House florals brighten the sofa and armchair Smith grouped with a 19th-century French country table and an English Windsor chair.



istered at Buddy's." (The small store on Melrose Avenue sells American art pottery and arts and crafts furniture.)

The living room, the book-lined dining room, and the so-called garden room all center on antique Aubusson carpets whose faded hues harmonize with slipcover and pillow fabrics washed in tea or turned inside out to soften their newness. References to the past are most obvious in the kitchen, where a pressed-tin ceiling and old-fashioned cabinets with beveled glass panes were installed, and in Rebecca's bedroom, which was loosely modeled on the turn-of-the-century interiors that the Swedish artist Carl Larsson created for his daughters. Rebecca picked out the floral-patterned wallpaper and Smith designed the sturdy playroom furniture. The romantic effect, he says, conjures up "memories of what we all wish our childhoods had been."

Despite the tranquil simplicity of the master bedroom, there are clear signs that it belongs to hardworking professionals. Large tables on either side of the bed frequently hold scripts, story treatments, and books for nighttime reading. The lack of curtains *(Continued on page 138)*





s-year-old Rebecca chose
e flowered Rose Cumming
allpaper for her bedroom,
ove, which Smith trimmed
th apple-green paint. More
uquets are scattered across
30s bark cloth coverlets from
untie Barbara's, Beverly Hills,
hich have been tucked into
e high side rails of antique
ne beds. *Right:* Snoopy,
abar, and friends gather in
e playroom furnished with
ild-size painted furniture
ade to order. The doors,
hich open onto a sleeping
orch, and the window have
ades in a cotton toile
om Cowtan & Tout. Rug
om Thomas K. Woodard.





A Biedermeier cheval glass and a gilt ballroom chair, *opposite,* catch the light filtered through Hunter Douglas wooden blinds in the master bathroom. Above the American Standard tub, Annie Kelly's photographs of statues in the Huntington Botanical Gardens hang near a plaque of comedy and tragedy. *Left:* Thirties-style green and white tiles contrast with the subtle colors of a table by Michael Smith and a c. 1825 French chaise longue in a Henry Calvin stripe. *Above:* In the master bedroom an English table to the left of the Grange Furniture sleigh bed and a painted reproduction Gustavian table to the right provide ample space for scripts and other reading matter. The c. 1915 rug was designed by the arts and crafts architect C. F. A. Voysey.

"This house isn't about creating larger-than-life rooms"







DANA DELANY OFF~CAMERA

By Pilar Viladas **Photographs by Grey Crawford**

DANA DELANY IS A VERY modern woman. Her brains and her beauty hit you at exactly the same time. The classic features, forthright gaze, and dry wit bespeak her suburban onnecticut upbringing, but there's nothing remotely suburban about the way she walks into a oom wearing polka-dot leggings and hot-pink iede Manolo Blahnik mules, well aware of the ffect that her voluptuous figure has on both ien ("Va-va-voom") and women ("Damn").

It's just this combination of the prim and the rimal that has made the thirty-six-year-old actress so appealing in roles ranging from nurse olleen McMurphy on *China Beach,* for which ne won two Emmys, to the plaid-clad object of teve Martin's affection in the movie *Housesitter,* former drug addict confronted with her past in aul Schrader's film *Light Sleeper,* and a "housewife gone mad" in *Wild Palms,* the series based n Bruce Wagner's comic strip, which airs this eason on ABC. This same mix of reserve and ensuality characterizes Delany's house, a small unbathed contemporary building in a neighborood that combines urban funkiness with expanive Pacific views.

Delany bought the house nearly three years go, having realized the moment she walked in hat it was the house of her dreams—literally. "I ad seen the house in a dream I had about going o a party. I saw the whole space." Which wasn't difficult, since there is only one room on each of he house's three floors: a living/dining/kitchen pace on the main level; a bedroom upstairs; and guest room/office on the basement floor, which pens onto the pool. Before Delany bought the ouse, originally a modest bungalow, it had been ransformed by architect Michael W. Folonis into geometric composition of concrete block and teel. This was fine with Delany, who grew up in a 950s modern house that her parents had built nd her mother, an interior designer, had decoated in the furnishings and colors of the period. "I love clean, simple, spare things," Delany explains. "I'm not a saver. I hate clutter." But the ouse was a bit too uncluttered for Delany's taste;

Actress Dana Delany, *right,* chills out in her pool. *Opposite:* Her living room is filled with furniture designed by Kevin Walz: a sofa in tomato-red sueded leather, ebonized marine plywood coffee table, armchair with hand-painted fabric by Carla Weisberg, sandblasted steel side table, multicolored wool carpet, and lighting. The curtains by Mary Bright are made of linen from Decorators Walk. Details see Resources.

"I love clean, simple, spare things," says Dela



Confronted with four niches in the wall between the living room and the kitchen, Walz lined them with boxes of brushed aluminum that are enameled ivory inside; they pay homage to the work of artist Donald Judd. The boxes hold two pieces of 1930s Bauerware from Buddy's, L.A.; a Fontana Arte vase from Diva, L.A.; and a Luxman stereo. Walz's brass and milk glass lamp plugs into existing recessed ceiling fixtures. The sofa pillows are covered in mohair from Unika Vaev.

n not a saver," she explains. "I hate clutter"



Jacques-Henri Lartigue's 1930 photograph of his friend Renée Perle presides over a corner of the living room where Walz's steel and copper-mesh floor lamp and his sectional chaise, upholstered in shearling from Spinneybeck and Doria II wool from Jack Lenor Larsen, provide a tranquil spot for reading. To unify a room with several ceiling heights, Walz drew a line around the space and finished the walls below it with a mixture of bowling alley paste wax and aluminum powder.



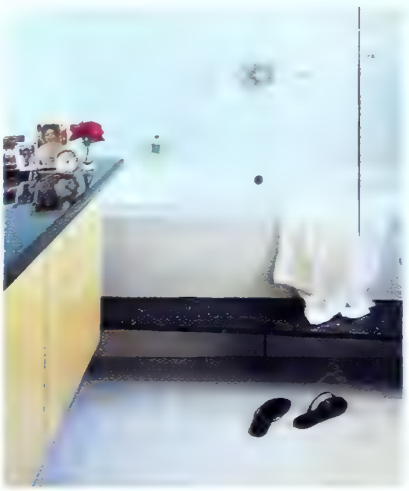


In the entry, *above left*, brass is used for the mirror, shelf, and baseboard. *Above right:* A sheet of copper mesh adds mystery to the glass top of the dining table.



The maple dining table and chairs, *above*, are from Domestic Furniture Co., L.A., and the candelabra of metal and faux pearls from Diva. *Below left:* At poolside a checkerboard table from Venice Garden Furniture partners a chaise from Cottage Shops, L.A. *Below right:* The bathroom is glass-tiled.





she wanted to soften it and to add color.

For this she turned to an old friend, New Yor designer Kevin Walz. The two had met years ag at a Peter Allen concert at Radio City Music Hall deadpans Delany, "We did the eighties togeth er." When Walz first saw the house, he recalls "there was this wonderful spirit to it, but it wa too even. I wanted to respond to Dana—she' modern, independent, funny, and sensual."

Walz's response was to tell a different story or every story. The guest room/office floor becam introspective with muted colors and rugged ma terials, like leather and sisal.

On the main living floor, color makes a splash Walz designed a sofa covered in a suede "the col or of tomato soup," he says, which is Delany's fa vorite spot for reading scripts, as well as a pair o ladylike armchairs in what he calls a "very sixtie looking" blue and green hand-painted fabric. Al this color vibrates against a discreetly shimmer ing neutral background: Walz unified the six ceiling heights by establishing a horizontal line around the space and rubbing the walls below the line with a mixture of aluminum powder and bowling alley paste wax. Everything above the line is a shade of white mixed by color specialists Donald Kaufman and Taffy Dahl.

Walz's well-known iconoclastic way with mate rials informs every detail of the house. Flanged brass baseboards turn an ordinary architectura detail into jewelry. In the kitchen, expensive but bland Italian cabinets were replaced by new ones made of lowly chipboard rubbed with aluminum and copper powders. Even the dining table's top got Walzed. "Glass is a great table material," he says, "but you can see people's feet through it." So he had a veil of copper mesh laminated be tween two sheets of glass: "basically, we put the tablecloth *in* the table."

Finally, Walz explains, "we really went crazy with color" in the bedroom. While he wanted the room to be feminine, he says, "we couldn't just use pink, so we also had to use its archenemy, or ange, which came out terra-cotta." Mary Bright's net panels float across the windows in Joan Craw ford hues—taupe, rose, sea green. Walz de signed the four-poster bed—with its cherry and bronze frame and headboard upholstered in a cork-faced fabric—and the vanity table made of copper tubing, white onyx, and yellow sienna marble; the table's cedar storage compartments are rubbed with gold to clash with their copper lids. Such small dissonances sharpen the edge of Walz's elegant-with-street-smarts approach. Af ter all, a house for a 1990s woman—a woman like Dana Delany—should be, as he says, "feminine and sensual, but not helpless." ♠



y went crazy with color in Delany's
terra-cotta bedroom, says Walz.
way brushed aluminum mirror
e custom cherry and bronze bed
rk-fabric headboard. Delany's rust
les from Manolo Blahnik rest on
covering from Rosecore Carpets.
nted pillow by Carla Weisberg.



Hollywood history and Italian vista
at Villa Vallombrosa, where a Fren
window, *opposite*, held open with a
stop from Rudolph Valentino's hou
looks out on cypresses and red tile
Below: In the living room Spanish
colonial columns flank an 18th-cen
mirror and console table that belon
to costume designer Adrian. At rig
Garouste and Bonetti sconce illumi
an antique wallhanging; fabric on
from Fortuny. Details see Resource

Revival House Glamour

m Street-Porter's photos of the la he shares with his wife, nnie Kelly, bring the spirit of Hollywood past nd present into sharp focus Peter Haldeman





Nothing feels too new or too resto
The pieces grouped by the firepla
are mostly 19th-century French—
them the Louis Philippe mirror a
sconces and the armchairs in origi
upholstery, from Wallach & Jarvis
Antiques, L.A. Crossed spears sup
the glass top of the Mexican table







he wrong decoration is said to rouse the resident ghost

LLOMBROSA IS A LITTLE VILLAGE IN THE APENNINE
est outside Florence, a mountain retreat with an elev-
th-century Benedictine abbey and tourist-attraction
ws. Villa Vallombrosa is an early twentieth century
use built for an East Coast socialite by the name of El-
nor De Witt, an Italianate residence wedged like a
unk of fontina in the hills above the Hollywood Free-
y. After visiting the village, the current occupants of
e villa—architectural photographer Tim Street-Porter
d his wife, Annie Kelly, an artist—were left to ponder
ether their dwelling owed its name to Vallombrosa or
a secondary reference to the place, perhaps in Dante.
few days after touring Villa Vallombrosa, I came
oss these lines in *Paradise Lost*: "He stood and call'd/
s Legions, Angel Forms, who lay intranc't/Thick
Autumnal Leaves that strow the Brooks/In Val-
mbrosa." They appear in Book 1 of Milton's epic
em, and their subject is the devil. "Uh-oh," said Kelly
en I read her the passage. "Eleanor was a literate
man, from all accounts, so maybe we've discovered
loset Satanist."

Annie Kelly has the classically pretty features and pre-
e manner of a Gibson girl, an impression reinforced by
e old-fashioned wide-brim straw hats she favors. Tim
eet-Porter, with his long craggy face, toothy smile,
d white hair, brings to mind a Dickens character, one
the kind ones. He is English; she is Australian. As a
uple of transplants to Los Angeles, they have taken to
eir adoptive soil with something like the vigor of Ger-
d and Sara Murphy in Cap d'Antibes or Paul and Jane
wles in Tangier. Since moving here fourteen years
o, they have immersed themselves in Mediterranean
uses and fin-tailed cars, movieland mythology and
eblo sociology, dingbat design and rock 'em, sock 'em
t. They are unabashed champions of the city's true cul-
ral elite—their friends include Frank Gehry and Ed Ruscha—as well as preservationists and amateur annalists of Villa Vallombrosa's historic Hollywood neighborhood, Whitley Heights.

On a brilliant May afternoon, three days after the last of several hundred fires sparked by the Rodney King verdict had been extinguished, Elena, the couple's Mexican cook, served a lunch of fried ground turkey, black beans with onions, and rice in the shady courtyard tucked off the dining room at the villa. Runners of honeysuckle and copa de oro were just coming into bloom, spilling over walls and balconies, and the small space resounded with the trickling of a fountain and the chatter of several caged cockatiels, finches, and budgerigars. The incongruity in such surroundings of a conversation about the riots did not diminish its intensity; nevertheless, we managed to move on to more benign subjects. Street-Porter described his next book—"a whole history of L.A. houses, from Greene & Greene to Trousdale Estates to Frank Gehry's house for Rockwell Schnabel; if you can think of a title, I'd be most appreciative"—and Kelly talked about an upcoming exhibition of her own photographs. And they both agreed that there was something about living at Villa Vallombrosa that aided and abetted such endeavors.

Built in 1929 as a summer house for De Witt, the villa has sheltered creative types as diverse as (in reverse chronology) Richard Rouilard, former editor of *The Advocate*, the nation's premier gay publication, and current con-

For the villa's current owners, photographer Tim Street-Porter and his artist wife, Annie Kelly, *above right*, the house's past is part of its present. "We've very consciously tried to keep in the spirit of the house as it might have been when Eleanor was living here," says Street-Porter, referring to its first owner, Eleanor De Witt, *above left*, pictured in the 1940s by Arthur L. Mitchell in front of the stone mantel. *Above center:* Baron Adolf de Meyer's self-portrait by the fireplace in the late 1930s.







sultant to the *Los Angeles Times Magazine;* the compos Leonard Bernstein; and the Hollywood costume desig er Adrian. "Adrian was here when he did the costum for *Anna Karenina,*" said Kelly, "and I have evidence in a autobiography by Mercedes de Acosta that Garbo can to dinner right here in this very courtyard."

She paused to let that sink in. "Eleanor apparent haunts the house, you know. But she only manifests he self when it isn't decorated right. One fellow put whi shag carpet throughout, and he kept being pushed b unseen hands down the stairs. He was persuaded ver quickly by a real estate agent to sell."

Had there been any recent manifestations?

"Not in the slightest, happily. Although small childre somehow do have a tendency to fall down the stairs. can't think *why*."

Just then a leaf the size of a hand—an old woman hand—landed on the table. We all laughed, a little unea ily, and Street-Porter quickly added, "Annie and I hav very consciously tried to keep in the spirit of the house a it might have been at the time that Eleanor was livin here—a sort of dream fantasy of a Venetian house stuc in Latin America."

"Because, after all," said Kelly, "we are in Latin Amer ca, aren't we?"

Villa Vallombrosa represents a kind of psychologica Latin America, a place where the possibilities seer slightly enlarged. With only a few rooms on each of thre floors, the house is modest in size, but, as Kelly poin out, "whenever something is called a villa you know it got some style about it." Like most residential monikers Villa Vallombrosa's is on conspicuous display—in a flo id cursive emblazoned across the concave entrance wal Such flourishes recur throughout the house. There ar ceilings as tall as the property's towering cypress tree balconies and balustrades and fireplaces of stone, an plenty of Gothic arches; to enter the house is to exper ence some of the wonder of stumbling upon a church i an unfamiliar land.

The living room, with its height and ageless color an textured walls, might even recall an eleventh-centur Benedictine abbey outside Florence. At one time th walls were blue. "Frances, the old woman across th street, said Eleanor had them a pale blue at the botton and they went right up to a deep sky blue at the ceiling, says Kelly. "Apparently she got the idea traveling in Italy."

Named for a village outside Florence, the villa is "amusingly authentic," says Kelly, with its curved wall, *top left,* and tall balconied window behind the cypresses. *Above left:* In a corner of the sitting room, Kelly's folding screen with images of Venetian palazzi underscores the Venetian Gothic style of the house. A 19th-century Indian stone lion sits at the foot of the billowing silk curtains. *Left:* Copa de oro and bougainvillea bloom in the courtyard where Garbo once came to dinner; the sculpture in the niche above the fireplace was salvaged from Valentino's house before it was torn down. Café-style chairs by Woodard surround a table set with simple green glasses from Mexico and Antico majolica from Cottura.

Jasmine twined in the crystal chandelier that came with the house brings the scent of the garden into the dining room, *above*. The faux French armchairs, a slightly burnt offering decorator Tony Duquette rescued from a fire at his San Francisco pavilion, now have fresh Fortuny upholstery. The fabric at the window is also from Fortuny. *Below:* A red leather club chair that designer Tom Callaway modeled after Street-Porter's 1930s French chair now sits with the original in the library at Villa Vallombrosa. The Manuel Alvarez Bravo photograph and the earthenware cántaro on the floor reflect Kelly and Street-Porter's interest in Mexico.

940s portrait shows De Witt—who eventually settled in alifornia full time, either as a divorcée or as a widow—with Coco Chanel hairstyle and an air of aristocratic languor, er hand resting on the stone mantel. Another bit of the vil-'s photographic history is a 1930s self-portrait by the Bar-n Adolf de Meyer, then a tenant in De Witt's house next oor, in front of the same fireplace. Today the mantel is sur-ounded by Louis Philippe pieces—a gold mirror and conces and a pair of chairs in their original upholstery, a rimson velvet worn down over the past 150 years to some-hing resembling cheesecloth. Other than a couple of conces by Garouste and Bonetti and a broken-crockery end-up of Julian Schnabel, there's nothing particularly ashionable or even restored here. In a typically stately tab-eau, an eighteenth-century European embroidered hang-ng and two nineteenth-century Turkish panels crown a lassical revival mirror and console table that belonged to drian, a pair of Spanish colonial columns, and two eigh-eenth-century Italian chairs from Tom Beeton.

Many of the antiques are gifts or purchases from deco-



"It's a dream fantasy of a Venetian house stuck in Latin America"



Wallpaper from Clarence House and fabrics from Fortuny create a thoroughly romantic mood in the master bedroom, *above,* where a 19th-century Madonna and Child from San Miguel de Allende hangs over a Directoire canapé. The table was made by artist Jim Ganzer. *Opposite:* A 19th-century print of San Antonio that Street-Porter and Kelly bought in Puebla, Mexico, somehow seems at home among the silvery damask patterns on the walls and a turn-of-the-century French armchair and the silk swags at the window. The 1920s chandelier is of the same vintage as the house.

rator friends. The center of attention in the dining roor is a Chinese tapestry from Tony Duquette, flanked by pair of pagodas from Hutton Wilkinson. Duquette als supplied the chairs—a set of "faux French" armchair from the 1920s with just the sort of patina you'd expect t find on furniture rescued from a fire. (The decorator San Francisco pavilion burned to the ground in 1989.) " thought it improved the look of them, actually," says Ke ly. "I just threw Fortuny over them." In deep reds, can dlelit by several crystal chandeliers festooned wit something white and fragrant from the garden—star jas mine, say—the room is as sportively exotic and porten tous as a fortune cookie; it augurs an unexpecte confidence, a broken alliance, sudden prosperity.

The Latin American part of the fantasy kicks in down stairs where a little library contains pottery and santo and the spoils of many forays south of the border. Th couple's interest in Mexico is abiding: Street-Porter's las book was *Casa Mexicana,* and their previous residence, a few blocks away, was in the Mexican style. A pair of ap parently identical leather club chairs on either side of th bookshelves turn out to be 1930s French on one hanc and 1990s American on the other—a knockoff by Tom Callaway, who named his design the Porter club chair The chairs may not look much like anything else in th house, but they are entirely in keeping with its magica realism, its smoke-and-mirrors historicism.

Mexican religious art lines the walls of the bedroom an elegant chamber papered in a silvery damask patterr and sparingly appointed with a few French antiques Most of the upholstery and cushions and lampshades are Fortuny. "Fortuny really suits this house because it's al most of the same period," says Kelly. An eighteenth-century California liturgical robe on a dressmaker's dummy metamorphoses, with a little mental effort, into a Franciscan friar in beads and sandals. The balcony of this room, like most of Villa Vallombrosa's balconies, overlooks the closest thing to Positano this side of the Mediterranean: a hillside crisscrossed by cypress-lined roads and studded with red tile roofs—and steeped in Hollywood heritage. From the dressing room you can see the front of the house where Gloria Swanson lived when she filmed *Sunset Boulevard,* along with the glass-block bunker that used to contain the surrealist art collection of Edward James, the godson of King Edward VII.

It's all transporting, to use a term of diminishing currency—and no less precious for its artifices. Whitley Heights was a planned community, and the current residents have recently installed gates. There's something disconcerting about this kind of isolationism, but it's not difficult to understand. Tim Street-Porter and Annie Kelly do not own a television set. So it was that they observed some of the surreal proceedings of the "upheaval" at the house of friends up the street. As their friends' TV sat under a window, and the window overlooked the Los Angeles basin, they had to choose what to watch, the simulacrum or sober reality. ♠





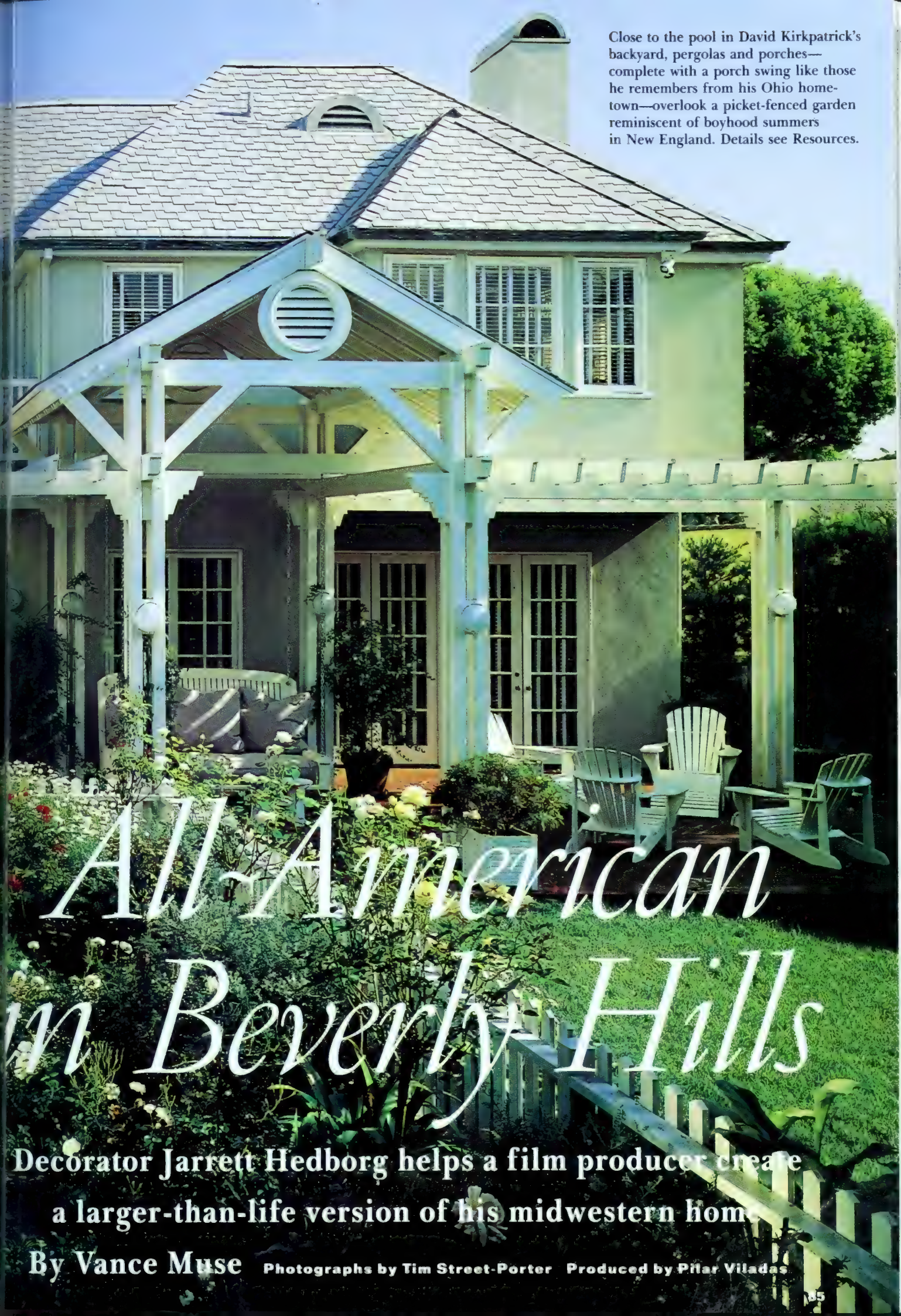
Mannequin arms climb the wa
creep across the ceiling, and d
stretch velvet upholstery in Ra
London's living room, *above*,
and make a flower of her beard
opposite below. Opposite above:
London with Talia, Kiara, Kris
and Shonda of the band Blind
Kolor, in the designer's "ha-ha
couture." Details see Resources

Flower Children



IF BARBIE HAD HER OWN COUTURIER, HER FIRST CHOICE would surely be Rachel London. When New York's FAO Schwarz opened its Barbie boutique in November, her line of flower-bedecked childrens' dresses looked right at home. A Los Angeles native, London did a stint in New York at Norma Kamali's store before launching her own business in 1987. These days she works in her beachfront apartment in Malibu where she whipped up outfits for the pint-size divas who make up the band Blind Kolor. Grown-up fans of London's "ha-ha couture" include Sandra Bernhard, Goldie Hawn, Naomi Campbell, Joni Mitchell, and Madonna. Just before the 1988 Tony awards, London bicycled a floral "fur" coat over to the theater where Madonna was performing with a note that read, "I think you should wear this." She did. *Wendy Goodman*





Close to the pool in David Kirkpatrick's backyard, pergolas and porches—complete with a porch swing like those he remembers from his Ohio hometown—overlook a picket-fenced garden reminiscent of boyhood summers in New England. Details see Resources.

All-American in Beverly Hills

Decorator Jarrett Hedborg helps a film producer create a larger-than-life version of his midwestern home

By Vance Muse Photographs by Tim Street-Porter Produced by Pilar Viladas



Seated on one of a set of chairs from Richard Mulligan–Sunset Cottage, L.A., *above*, Kirkpatrick takes a call at a breakfast table designed by decorator Jarrett Hedborg. *Opposite above:* Objects from Kirkpatrick's folk art collection are displayed in the library near a Hedborg sofa and chairs in a Henry Calvin cotton twill. *Opposite below:* In the living room, club chairs in the same Donghia fabric used for curtains flank a Louis XVI–style table from R. M. Barokh Antiques, L.A. A leather-upholstered gondola bench from Therien Studio encourages fireside chats. The hexagonal brass table lamp next to the sofa is by Chapman.

BRINGING AN OLD HOUSE UP TO DATE MAY
the usual way of doing things, but not so with fi
producer David Kirkpatrick. In his recent mo
from Hollywood to Beverly Hills, Kirkpatr
has taken a shiny-new knockoff, circa 1985, a
made it seem contemporary with its neighbo
some of them built more than a half century a
along this ficus-shaded drive. "I wanted the pl
to look as if it had been built sometime in the th
ties," says Kirkpatrick, recalling Hollywoo
golden era. The visitor, ambling through roo
rooms where Joel McCrea and Claudette Colb
might have romped on camera, quickly sees t
Kirkpatrick got his wish. And he's completed t
trip back in time, layering decades of charact
over the hard edges of today without leaving t
hind a goo of nostalgia.

Decorator Jarrett Hedborg half-seriously ca
the result "American prosperous home styl
the key word being "American." Apologizing f
the grab-bag term, he offers a string of sy
onyms: "simple, eclectic, unpretentious, unse
conscious." (Thrashing out his definition,
mentions another client in the movie business: "Take Bette Midler, a Jewish girl who grew up in Hawaii who's now collecting Scandinavian objects. *That's* American.") Hedborg, who worked previously with Kirkpatrick on a "playhouse" in the Hollywood Hills and his bu
galow office on the Paramount Pictures lot, say
"David couldn't live with anything that's not re
not himself. He's an all-American boy, the cla
president type. He actually was class president
I checked him out in his high school yearboo
David's completely comfortable in his own ski
You meet him and within minutes know he
from Hudson, Ohio." Such blatant biographic
facts count for a lot in a town that puts emphas
on reinventing oneself.

The rooms are oversc like sets fo a Preston Sturges fil

Kirkpatrick, whose current film projects i
clude bringing the Brady Bunch to the bi
screen, feels enormously at home in his apple-p
house—which is not to say it is humble. In fact,
is rather stately, in a traditional biggest-hous
on-the-block sort of way. "If we were in a sma
town in Ohio or Nebraska," says Hedborg, "th
would be the home of the town banker or th
family that owned the John Deere dealership."

Asked what they like about working togethe
Kirkpatrick and Hedborg immediately mentio
each other's sense of humor. Their happy co

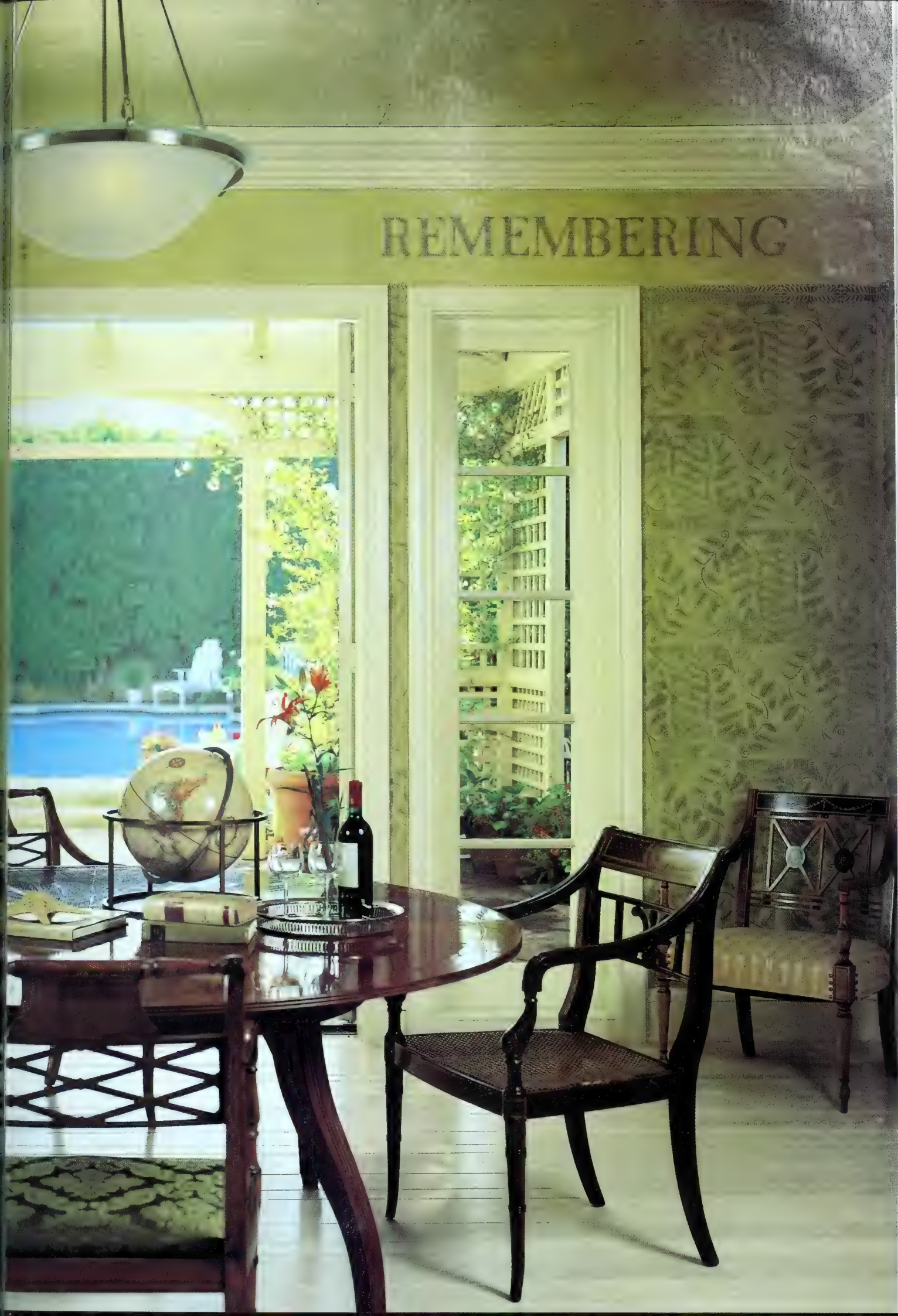




It is all rather stately, in a traditional biggest-house-on-the-block sort of way. "If we were in the Midwest," says Hedborg, "this would be the home of a small-town banker"



The dining room is arranged for intimate gatherings around a Regency-style table from Rose Tarlow–Melrose House. Nancy A. Kintisch painted foliage and a quotation from Thomas Wolfe on the walls under a ceiling papered in Roger Arlington's Chinese Pewter.


REMEMBERING



Birdhouses and old toys, *above*, compose a whimsical landscape below Louis Sargent's *Seaside Forgotten* in the master bedroom. The floral rug is an antique kilim. *Opposite below:* More playthings mix with family photographs atop the wainscoting and the country tables beside Kirkpatrick's bed. The linens are classic oxford cloth from Ralph Lauren Home Collection. *Opposite above left:* A mirrored wall in the master bathroom reflects black and white marble tiles, a turn-of-the-century demilune table, and a silver trophy holding roses. *Opposite above right:* Ben, a West Highland white terrier, sits on a Nantucket chair made by Richard Mulligan and covered in a Fonthill plaid.

laboration is evident in the flood of sunligh (there are many windows, but few curtains), th sweet bits of the past scattered about (toy soldier model ships, birdhouses), and the general eas that begs you to put your feet up. Kids and dog are welcome here. Kirkpatrick sees himself a "editor to Jarrett's writer," though there ar times when the decorator is the controllin force—"I do tend to tchotchke things up a bit," he admits. But Kirkpatrick usually hangs back saying little, simply nodding or shaking his hea as he is shown paint samples, fabric swatche chairs. To Hedborg he is the ideal client, " dream—because he's a filmmaker he totally un derstands creative people. He sets a mood makes a few specific requests, then gets out of th way so I can make it happen."

One of Kirkpatrick's requests was for a porc swing, which hangs beneath a modified pergol designed by architect Stephen Derek Weiser an looks out over a picket-fenced garden. Kirkpat rick describes the garden as "a page from m childhood," referring to summers in Edgartow on Martha's Vineyard. The work of landscap designer Frank Perrino, it is indeed a vision o Cape Cod: white fence, perennials, bushy pin roses—everything but the deer.

The white painted porch swing is enormous like the rest of the house, from the entrance hall curving almost-grand staircase to what Kirkpat rick calls the coffee shop–size kitchen. It's a lot o house for a single person, but Kirkpatrick is com forted by the giant proportions. Returning to th subject of his favorite decade, he likens the room to the deliberately overscaled sets of thirties com edies. "I feel like I'm living in a Preston Sturge film," he says, referring to the height of th French windows, the expanse of the sunken liv ing room, the width of the doorways. "In John Ford movies the sets are smaller to make figure seem larger than life. Rooms this large do the op posite: they make *you* seem smaller. You're con stantly reminded that you're only human. The message is that life is not so dire, that we some times ought to laugh at trouble." Nice to know there's a mogul in town who has his ego in check and a good feel for the human comedy.

Though this house easily handles crowds, Kirkpatrick's preference is for more intimate gatherings, and the dining room is the stage for them. Beneath a metallic ceiling, decorative artist Nancy A. Kintisch has applied as many as twenty layers of color and washes, creating walls that, as she sees them, "you look into, not at." The deep organic pattern may remind you of a wall paper from the thirties—or, as Kintisch would prefer, of "beautiful *(Continued on page 138)*





Decades of character have been layered over the hard edges of today, without leaving behind a goo of nostalgia





Recycling meets whimsy
the assemblage of chand
that Brian Murphy and
BAM Construction/Desig
crew concocted for his Sa
Monica living room. Bir
logs serve as a table near
sofa and chair from Shab
Chic. *Opposite:* In the fa
room a satin pillow rests
an Egyptian revival sofa
in a Manuel Canovas stri
Painting by Martin Sugar
Details see Resources.

Scavenger Style



When a house falls into the inventive hands of Brian Murphy, recycling becomes a fine art

By Margy Rochlin

Photographs by Tim Street-Porter

Produced by Pilar Viladas



"I believe that you don't have to go to Paris or Italy to get the right materials"



IT'S, UM, CONTROVERSIAL, says Brian Murphy, tilting his head to glance up at the flamboyant red chandelier hanging from the living room of his Santa Monica Canyon house. The inspiration for this contraption came to him "in a Felliniesque dream," the Santa Monica–based architect recalls. By the following afternoon his four-person team at BAM Construction/Design in Santa Monica was scavenging for the eighteen junked lighting fixtures that turned the night vision into a reality.

Because of its delicate balance some say the end result resembles a Calder mobile. Then there are those who confide that its crimson gaudiness makes them think of a Las Vegas casino marquee. Those of either opinion would agree that it's an enterprising construction, one that combines a save-the-planet taste for recycling with idiosyncratic flashiness—which is exactly what Murphy's clients have come to expect.

Since his professional start in 1982, Murphy has been known for his hard-to-forget way with ordinary materials. Give a pop quiz to celebrity clients like Dennis Hopper, Geena Davis, and Belinda Carlisle and Morgan Mason and they'll tell you that in Murphy's parallel universe piles of sagging brown sandbags equal a room divider, stop light–green fiberglass equals wall treatment, and Astroturf equals carpeting.

In the past Murphy's screwball environments have been recognized more for witty ingeniousness than for comfort. But judging from his latest habitat, he has entered his season of affectionate domesticity. In

"Waste not, want not," says designer Murphy, *above left*, of the scrounged metal used in the wrought-iron gate he devised with artist Gale McCall and the Portuguese ceramic pitcher employed as a fountain, *left*. *Opposite:* For a dining table, Murphy fit the old front floor of the house into a steel frame welded by McCall, then bought Emeco aluminum chairs, produced for institutional use since 1937. The floors were stained deep blue and sealed with Varathane.







Here Murphy seems to have entered his season of affectionate domesticity

overhauling this three-story Spanish-style house, he positioned a fountain so that a soothing gurgle echoes throughout. Walls that enclosed the once-tiny kitchen—"It was sort of a little rathole"—were knocked down so that appealing food smells would drift across the upper level to the living and family rooms. As a welcome mat he spelled "hola," Spanish for hello, with shards of vintage Malibu and generic white-glazed tile, materials that also punctuate the terracotta walkways and appear unexpectedly in balcony corners.

What first charmed Murphy about the three-bedroom house were the hand-hewn timbers on the ceilings, the curlicued iron stair railing, ar the postcard view of the Pacifi which he enhanced by pruning th towering Eugenia hedges in th backyard. While he was at it, he toc on the rest of the overgrown re garden: he planted jasmine and bo gainvillea to creep up two white a bors. "Want a tangerine?" he ask then scoots down the steep slope stringy blue fescue to one of th many citrus trees that are now bea ing sweet fruit.

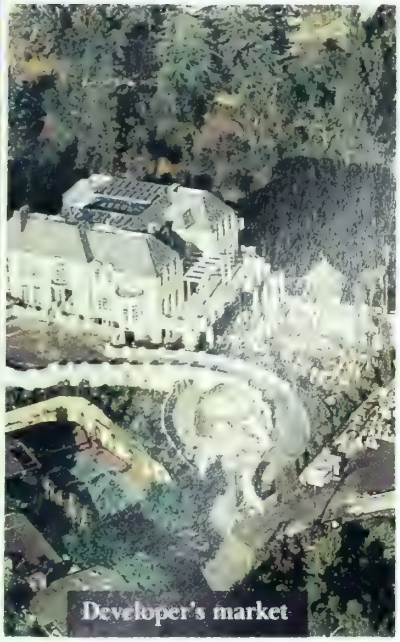
Murphy might have appreciate the history of the house—it was bui in the late 1920s so that a married a tor could rendezvous with his gir friend—but he admits that show b

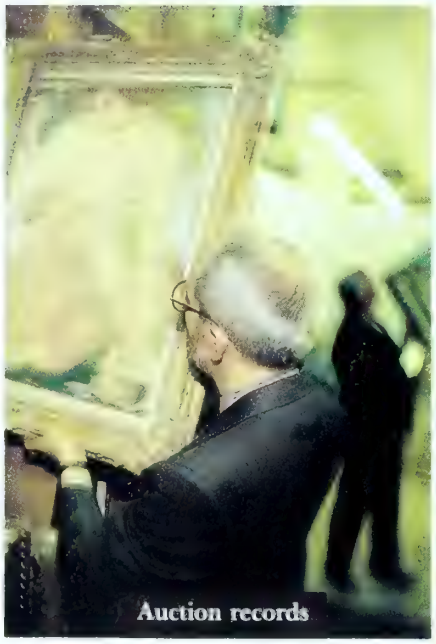
n't his strong subject. "Until recent-," he confesses, "I thought Gene elly was a woman who danced with red Astaire." What piques his inter-t are structural problems that he n solve with his plumbing, carpen-y, and contracting experience. This is dead space we claimed," he ys excitedly about a closet built into e foundation of a fireplace. "This as the ashpit. That was the dirt. We inched our way in here, and by ook or by crook . . ." Then he rows open the door of a white-alled cubicle that would hold Mur-hy's wardrobe four times over.

In his baggy long-sleeved T-shirt, lack Ray-Bans, and day-old beard, Murphy looks like the San Clemente feguard he once was and the surfer e still is. Perhaps all that time out-oors was what moved Murphy to unch out skylights and install French windows where solid walls once stood. He also pierced the walls between the central stairwell and the kitchen and family room with salvaged windows refitted with panes of translucent milk glass, giving the upper floor a quality of unbounded spaciousness. The floors upstairs are his homage to sailing—hardwood stained sea chanty blue, then coated with the *(Continued on page 138)*

On a hillside terrace, *opposite above*, a bench from Weatherend faces a fountain made of pottery bowls. *Opposite below:* A garage sale chair sits on the second-floor landing where salvaged windows now allow air and light into the family room. *Above:* Murphy's variation on bed curtains consists of cheesecloth draped over bamboo poles. Other BAM touches: a slate-topped tree-trunk table and adjustable lamps designed with Simon Maltby. *Right:* The down-to-basics bathroom makes the most of a fine view.




Developer's market


Auction records


Wintering in Colorado


Player-style



That was THEN

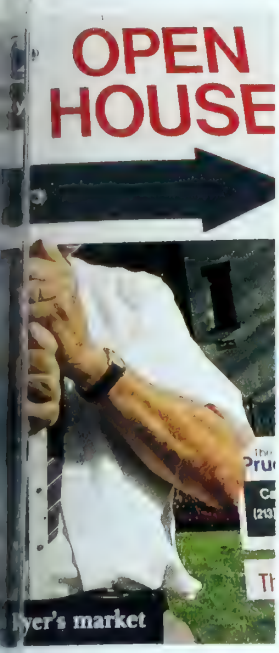
The downscaling of L.A. By Peter Haldeman

A CHILD IN MALIBU WAKES UP ONE SATURDAY MORNING to discover that his personal clown will not be coming that weekend—and may never be back again. In Beverly Hills, guests leave the house of a businessman known for his extravagant Christmas party favors—with nothing but tiny music boxes. A restaurant on Melrose takes blowfish off the menu—and adds macaroni and cheese.

In Los Angeles, a town historically hospitable to most forms of showing off, manifestations of modesty are being reported with ever greater frequency. In this respect L.A. may be uncharacteristically behind the curve, as the decline in conspicuous consumption elsewhere has more or less kept pace with an upswing in blatant deprivation. What we lack in quantity, however, we hope to make up for in kind. Consider, for example, Poor Wear, a line of Gap-priced "nonattitude" sportswear launched by local deejay Jim Trenton to express solidarity with "those suffering under a rotten economy." Or Jason Priestley and Lou Diamond Phillips sitting on the floor and eating rice with their fingers, as they did at a recent industry benefit, to express solidarity with those suffering under a rotten system of world food distribution.

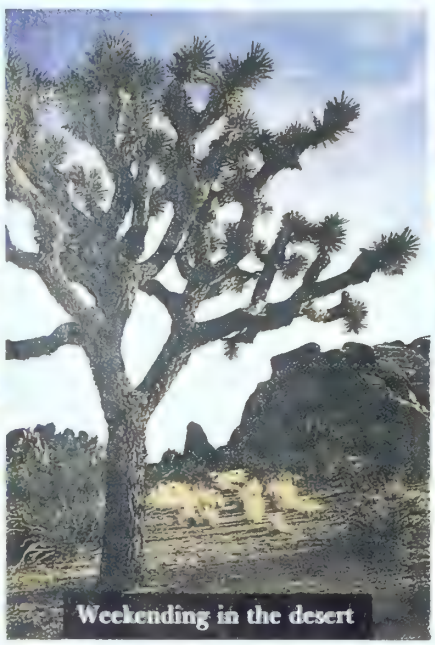
The signs are particularly strong on the domestic front. A glance at "Hot Property"—a column in the Sunday *Los Angeles Times* that, before its name became an oxymoron, slavishly chronicled the more colorful who- ings and dealings pertaining to local real estate—revea a significant retrenchment. Whereas in the past "H Property" might have described the amenities of a $ million spec house newly purchased by a Saudi prince typical item today breaks the news that Dick Van Patt has renovated his Sherman Oaks residence—pool, s sauna, the works. Home improvement, in fact, inspir the name of a newer *Times* column whose primers on newing crumbling mortar, say, are at least as interesti and, in the current climate, a lot more pertinent.

There is some evidence that those twin accessories the too-big house—the too-big lawn and the too-l car—are also falling from favor. Slowly, rolling gree swards are vanishing from suburban streets along w those gleaming vehicles worth the gross national produ of third world countries. In their place, two icons of t new austerity: broad expanses of waterwise native pla and fleets of mud-spattered four-wheel drives. Exclu ing, of course, imported four-wheel drives, which, li imported water and virtually every other local stat symbol that was lampooned in *The Player*, are rapidly treating from sight. (Thus Wendy Goldberg, the wife former Twentieth Century Fox head Leonard Gol berg, publicly proclaiming her resolve to garage t



yer's market


Flea market bargains


Weekending in the desert


River-style play

This is NOW





tolls and tool around town in a Jeep Cherokee.)

Never mind that the jaunty American varieties go through fuel like school buses and, with such regional necessities as window tinting and bulletproofing, are not exactly inexpensive. (Thus actress Valerie Wildman, a self-described "down-to-earth, want-to-feel-the-pain kind of person" publicly confessing her embarrassment over owning a Ford Explorer.) Never mind that those desertscapes evoking an earlier California—California in the Paleozoic era, say—require difficult-to-find native plant material that must be procured by landscape designers, who charge about the same hourly rate as brain surgeons or good therapists.

These are quibbles. They miss the point. Low outlay is no more essential to a low profile than high outlay was to high profile. (The vast majority of luxury cars on our streets have always been leased.) In a place where appearances matter—and where do they not?—the point is not the means but the end. Shopping is shopping, after all: a basic human reflex triggered by stimuli like fear and insecurity. The man in a position to buy a Rolex who opts instead for a Timex does so not to save money but to reduce his chances of being robbed at gunpoint at an automated teller machine, another popular trend; the teenager in Encino slips into a pair of combat boots and an oversize baby-doll dress not to offend but to please.

Macaroni and cheese may now be just as pretentious as blowfish—and equally satisfying. ♠

THEN	NOW
Imported four-wheel drives	American four-wheel drives
Eating out	Eating in
Auction houses	Flea markets
Aspen	Joshua Tree
Lawns	Herbs
Buying ivory	Adopting a whale
Crêpe de Chine	Sailcloth
Blowfish	Macaroni and cheese
Developer palazzos	Craftsman bungalows
Re-covering	Slipcovering
Claude Montana	Baby Gap
Working, as in *The Player*	Fishing, as in *A River Runs Through It*
French impressionism	California impressionism
Mortons	Musso & Frank's Grill
"Hot Property"	"Home Improvement"
Sprinklers	Drip irrigation
Gump's, L.A.	Home Depot

Northern Light

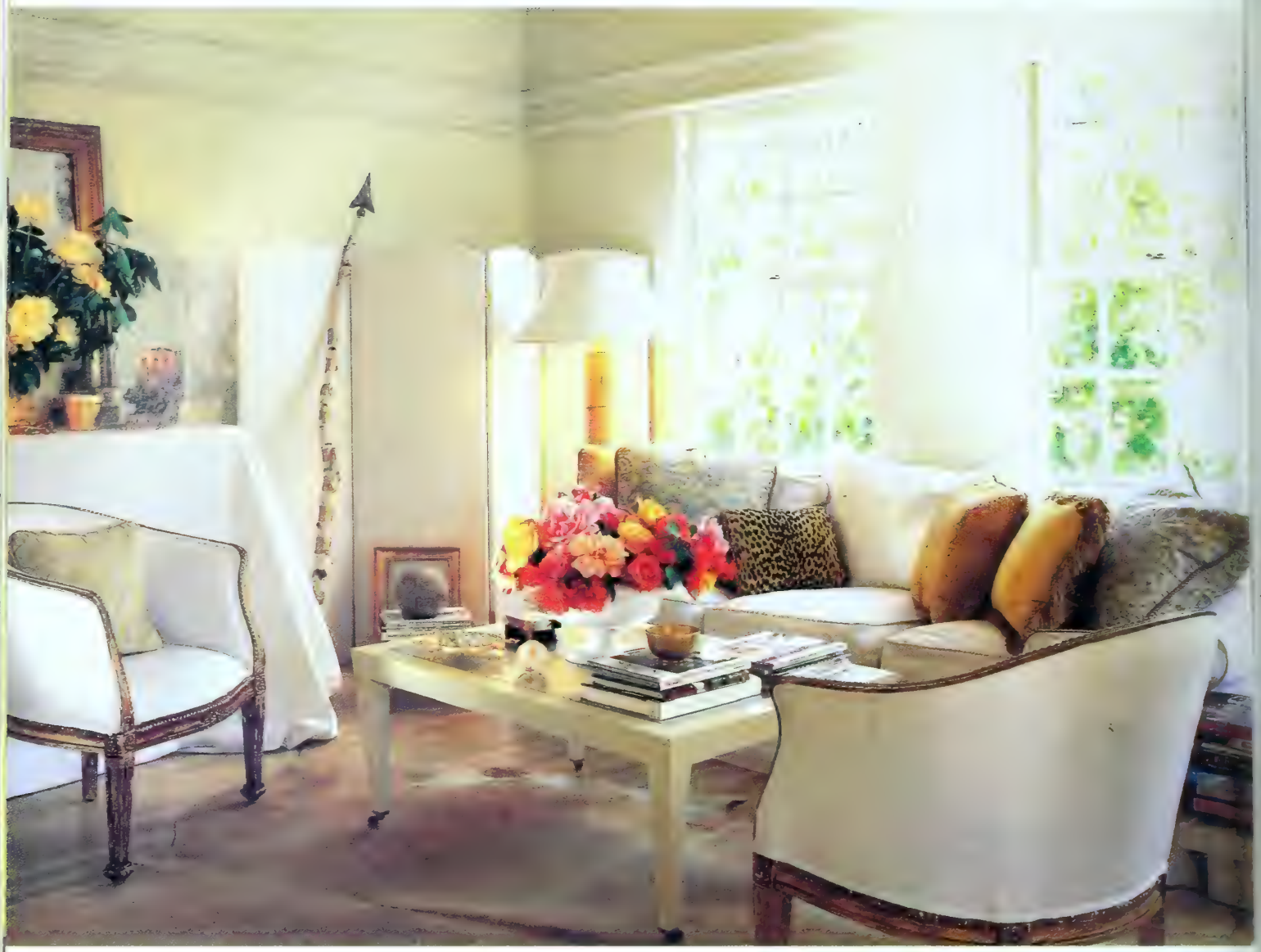


A palette of white and gold brightens decorator Stephen Shubel's Berkeley apartment. By Lynn Freed

Photographs by Jeremy Samuelson **Produced by Sharon Wick**



To flood his living room with light, Shubel painted the walls a creamy white and slipcovered much of the furniture with cotton duck from Decorators Walk. A giant plaster tassel—an old set decoration from the San Francisco Opera—leans against the mantel, which Shubel faced with mirror to enlarge the space visually. The leopard pillows are made of Old World Weavers silk velvet. The star pillow fabric is from Schumacher. The white ceramic jars are from the Ginsberg Collection. Details see Resources.





STEPHEN SHUBEL'S FIRST job as a high school student in a small northern California town was dyeing women's wedding shoes. Paid by the pair, he was soon dyeing them very fast and gaining a reputation for being able to capture any shade on demand. "A woman once came in with a hot-pink Easter egg. I matched it," he says triumphantly. That stint—followed by a few years at the California College of Arts and Crafts and an apprenticeship to a San Francisco decorator—left Shubel with a heightened sensitivity to color, which he tends to use sparingly. "For me it's always been neutrals and a few bold highlights," he says. "I have a real problem with patterned rooms, dizzy rooms. It's importar that the eye feels at rest."

Since 1973, when Shubel went ou on his own as a decorator, he has ap plied his subtle palette to house ranging from a Provincetown Vic torian to a Sausalito "glass box." An for the past eleven years he has bee playing with paintpots and fabrics i his own sunlit apartment in a land mark stucco building high in th Berkeley Hills.

Initially, the rooms were "star white" and furnished with boxy arm chairs in black chintz and a few slee Biedermeier pieces. Then in 198 the building suffered a major fire and Shubel had to start again. Th smoke-damaged spaces prompte him to "go with the light." So di memories of cross-country trai

Shubel, *above*, stands behind his gentleman's dresser, a design from his new line of alderwood furniture treated with a "butterscotch Biedermeier finish." *Top:* A rustic spear painted with gold stripes from Turner Martin, Palo Alto, rests on a cotton-covered screen, which conceals the living room radiator. A silver-leafed coffee table from Donghia and a high table draped with cotton provide ideal surfaces for displaying gilded objects. The gondola chairs are reproductions from Regency House.



rips he had taken as a child to visit is grandmother in New York. "I remembered the darkness of the train compartments," he says, "the darkness of Manhattan. It made me very uncomfortable. And then, when we came back home, everything seemed so open and airy and bright."

Now Shubel's living and dining rooms are painted a warm vanilla. White cotton has taken the place of black chintz. And there are many reflective surfaces, no curtains. The tile surround of the living room fireplace is faced with mirror. (In addition to "moving light around the room," he explains, the mirror makes the space look deeper.) And everywhere there are shiny objects—a mercury glass ball, turkey bones cast in bronze, gilded flowerpots—winking and gleaming in the sun.

Shubel is always moving things around, trying things out. "California's only real tradition is change," he says. "Pieces are constantly making their way into this apartment unexpectedly." In the living room, for instance, the plaster cherub candlestick on the mantel was discovered by Shubel's dog Fletcher in a gutter in the San Francisco Mission District. ("Fletcher has a great eye.") The leopard-patterned pillows are made from scraps of $1,500-a-yard silk velvet left over from a job. And the cotton-covered screen that hides the radiator came out of a model room Shubel created for a magazine. The visible side of the screen is white, the other is painted with big yellow polka dots. Is it ever turned around? "Sure," he says. "It's like choosing which boxer shorts to wear. Sometimes it's fun to be wild." Contributing to the slightly wild look is a six-foot two-inch birch spear with gold stripes that rests against the screen and "provides texture and whimsy."

To create a harmonious backdrop for this shifting array, Shubel slipcovered much of the furniture, including a gilded Regency stool in the living room and a bedroom headboard, in $14-a-yard cotton duck. "Dressing a room is very much like dressing a person," he says. "You can wear something inexpensive, like a pair of Gap jeans, but if you have a shirt that's Armani, you have a wonderful outfit." Shubel is strictly antisynthetic. Cotton, linen, silk, wood—O.K. Linoleum, plastic, acrylic (and wall-

A slipcovered Regency stool and ram's head end table from Drum & Co., San Francisco, and a brass floor lamp by Phoenix Day surround a generous armchair with yellow piping. A 17th-century Spanish portrait hangs on the wall adjoining the dining room, cloaked in the same subtle palette with some bright overtones. The table is covered with a heavy cotton cloth trimmed with bullion fringe and surrounded by Regency chairs in a Henry Calvin silk taffeta that echoes the color of the hydrangeas.



Shubel returned home from Italy determined to re-create the soothing pistachio green of his hotel room

to-wall carpeting of any sort)—out.

Apart from the relaxed feel of the cotton and the airiness of so much white, there is the appeal of practicality. All the slipcovers zip or button off with ease. Shubel has even fashioned a cotton "doggie guard" that can be removed for washing. This extra skirt, attached with Velcro to the front of chairs and a sofa, ensures that Fletcher and Sophie, his other dog, can hang loose, chill out.

What about the leopard pillows though? Are Fletcher and Sophie allowed on them? "They're allowed, but they're not allowed to drool," says Shubel. He points out that if he hadn't focused on simple fabrics and a neutral palette, the apartment's few rich tones, such as the leopard velvet, would be lost. In his dining room, for example, he draped the table with a heavy white Indian cloth. It highlights a set of Regency chairs with seats done in grenadine silk to match the hydrangeas in the window boxes. A centerpiece composed of three gold-painted stones stenciled with numbers "adds glamour," says Shubel. "I like the idea of using a bit of gold in every room." Another focal point of the room is a terra-cotta-colored male bust that Shubel found in an antiques store in Angers, France, and carried home in his hand luggage. When the bust passed through the X-ray machine at Charles de Gaulle, the security guards gathered around, exclaiming about the beauty of its image on the screen. "In the U.S.," Shubel says wistfully, "that wouldn't happen."

In the master bedroom, extra-long white cotton curtains and a slipcovered armchair provide a crisp counterpart to the pistachio walls. "Green," says Shubel, "is a color that calms people." The decorator paired a simple French fruitwood desk and an Italian rope-twist pouf in Clarence House damask to create "a pleasing contrast of textures and shapes." He also painted a glossy black pedestal matte white and piled it with books topped by a French swan-shaped silver wine cooler used as a receptacle for his sketches.



Much of his time these days is ent in France, where he is decorat- g an apartment on the Left Bank nd turning a sixteenth-century wa- r mill in the Loire Valley into living uarters and a studio for an Ameri- an painter. "In Europe," he says, people are much more confident in heir tastes. The more time I spend broad, the better my design."

What he brings back to California, owever, must adapt to his apart- ent's comfortable aesthetic or be assed up: "A lot of my influences re European, but I have a very Cali- rnia preference for things that are ot perfectly tailored. I like the care- ree, the billowing, the soft and easy."

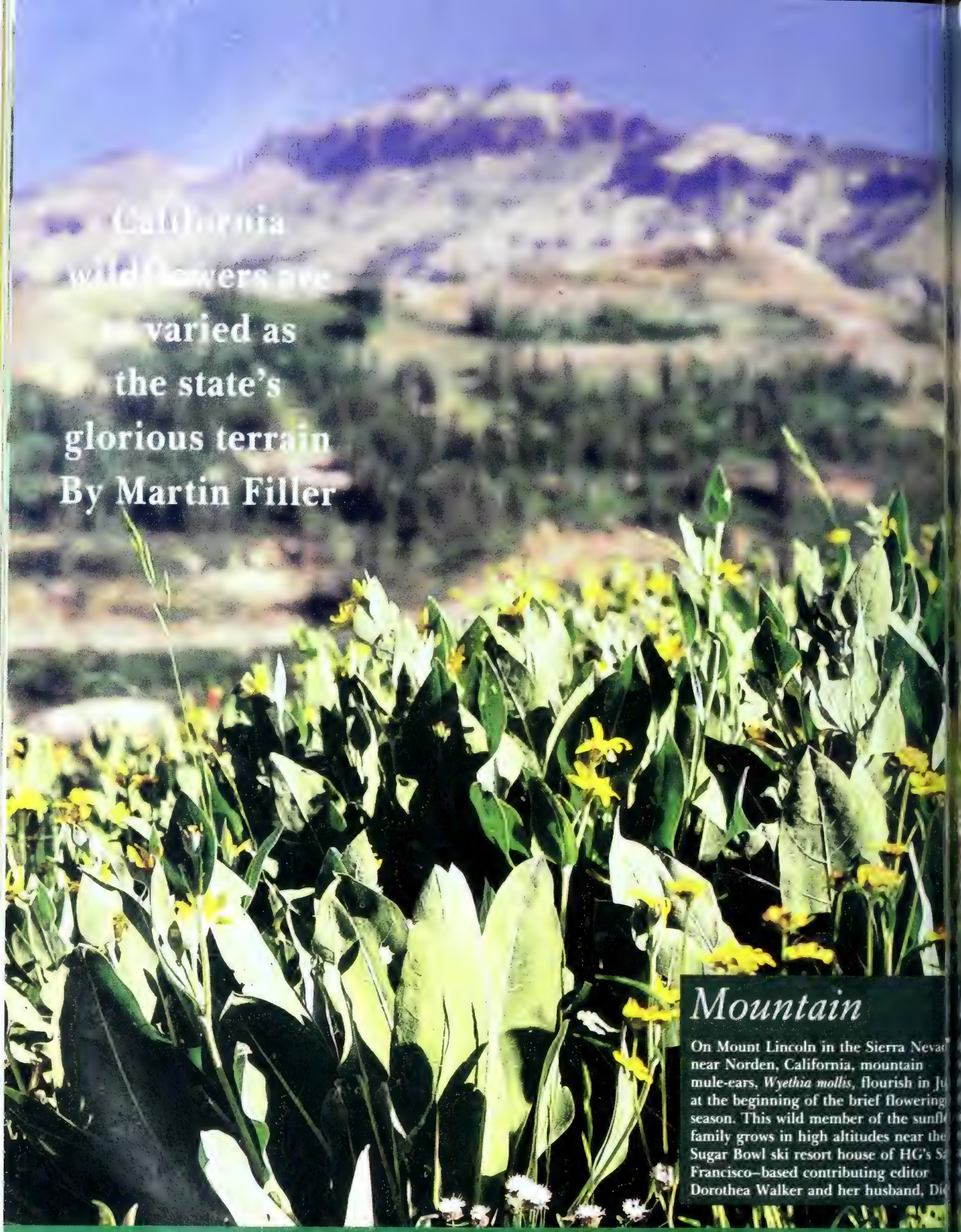
A trip to Italy left Shubel deter- nined to match the soothing milky istachio green of one of the guest rooms at the Hotel Florence in Bellagio on Lake Como. The walls of the master bedroom are now covered in an exact replica of the shade, set off by white curtains pooling on the floor. The brown and black striped headboard was chosen to "pick up" the wood tones of the furniture, which includes two of his own designs—a bedside table with goat feet and a tall narrow gentleman's dresser, both with a "butterscotch Biedermeier finish." There is also a simple fruitwood school desk, a fanciful gilded rope-twist pouf—and an overall feeling of ease. "We live in such a chaotic world that when I come home," says Shubel, "I want the rooms to feel restful. I want them to remind me how lucky I am to be living in California." ▲



Drawings by a 19th-century French decorator frame the brown and black striped headboard, *top*, chosen to accentuate the wood tones. The table is a Shubel design. *Above right:* Fletcher and Sophie claim a spot in the yellow bedroom before a John Dickinson plaster table with animal paw feet. In lieu of a drawer a leather suitcase from China holds Shubel's watches and bedside reading. Shubel mixed a striped duvet cover and a dotted bedskirt and pillowcase of Nobilis-Fontan fabric.

California wildflowers are as varied as the state's glorious terrain

By Martin Filler



Mountain

On Mount Lincoln in the Sierra Nevad near Norden, California, mountain mule-ears, *Wyethia mollis*, flourish in Ju at the beginning of the brief flowering season. This wild member of the sunfl family grows in high altitudes near the Sugar Bowl ski resort house of HG's S Francisco–based contributing editor Dorothea Walker and her husband, Di

WHERE THE WILD



alley

e Bouverie Audubon Preserve in the oma Valley near Glen Ellen, California, ld of wild radish, *Raphanus sativus*, ed with purple vetch, *Vicia dasycarpa*, ms in April. British-born architect and ervationist David Pleydell-Bouverie ted four fifths of his 500-acre spread e Bouverie preserve, now owned and aged by the Audubon Canyon Ranch.

THINGS ARE

Photographs by
Langdon Clay

Produced by
Dorothea Walker





The mountain air makes everything look more intense; wildflowers never seem more beautiful than they do here.

—DOROTHEA WALKER

Dorothea Walker, *above left*, leans against a fir tree high above her vacation house. *Above right:* Pale lavender daisies, *Erigeron peregrinus*, surround blue-pod lupines, *Lupinus polyphyllus*, which grow to a height of five feet. *Right:* Dick Walker built their cabin from a precut kit in 1952. *Below:* A print of the driving of the golden spike at the completion of the Pacific railroad in 1869. Dorothea Walker's maternal grandfather, who helped build it, was present.





THE FAR-RANGING CLIMATE OF CAL fornia allows just about anything t grow there, occasionally leading t bizarre juxtapositions of the alpin and the subtropical in some overl imaginative gardens. But the extraordinaril varied topography of the Pacific coastal stat does in fact support the greatest number of na tive flowering plant species in the United State although they of course do not occur naturally i the disconcerting mixtures that so bemused suc English satirists of southern California as Aldou Huxley and Evelyn Waugh.

In recent years the nationwide trend toward new appreciation of indigenous plants and ec logically supportable horticulture has led to growing interest in native wildflowers. Two con mitted advocates in two contrasting norther California environments are old friends an both longtime proponents of the natural beau of the region and protectors of its distinctive fl ra. David Pleydell-Bouverie, a British-born ar chitect and conservationist, is the moving forc behind the Bouverie Audubon Preserve in th Sonoma Valley, where he settled in 1937. Soo after that he met Dorothea Walker, now an HO contributing editor based in San Francisco, wh has been with the Condé Nast Publications sinc 1945. Her vacatio house in the Sier Nevada mountai range is also the sit of remarkable wild flower displays.

The granddaugh ter of Gold Rush pio neers, Walker wa born the year of th great San Francis earthquake and ha lived through mo than half of the histo ry of her native cit since the days of the forty-niners. And Davi Bouverie, as a scion of the earls of Radnor, ha taken to his adopted land with all the fervor of hi ancestors at Longford Castle in Wiltshire. In ver different California settings and in differen ways, each has helped inspire a respect for th botanical heritage of their state and has forged link between past and future that is an encourag ing sign for the survival of this precious compo nent of California's magnificent ecology.

For David Bouverie, love of the natural envi ronment is a genetic trait. "My family have bee protecting land in England since they wer kicked out of the Low Countries and went ther

1530," he explains as though the migration of the Huguenot Bouveries from what is presently Belgium had happened only yesterday. "The first thing they thought about was land and how to protect it and improve it. Land stewardship is in my blood." As the son of a second son of a noble family, he had no hope of inheriting land under the English law of primogeniture, and so he set off for America during the 1930s with an eye toward acquiring a domain of his own.

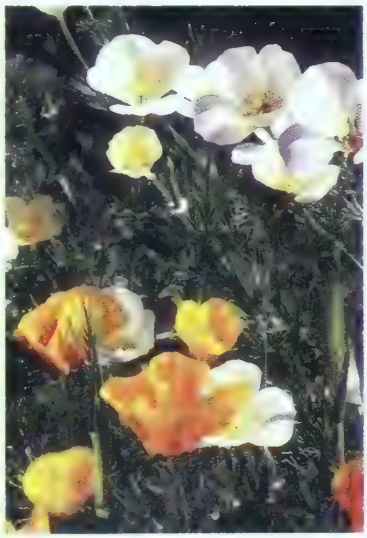
In the Sonoma Valley, about fifty miles north of San Francisco, he found a promising property that he bought "for next to nothing." Ecologically, however, it was a disaster. "It was a desecrated farm," he recalls, "with great pits dug out of it, stands of beautiful madrones cut down, piles of bottles, derelict cars, and not one wildflower. They'd overgrazed it badly and put so much coarse fertilizer on it that wildflowers simply would not grow there." Determined to restore the ranch to its natural beauty, the new lord of the manor had no desire to re-create the scenes of his childhood. "This business of imitating the English garden, which the nurseries advocate, is terribly expensive and quite abortive," Bouverie says emphatically. "They try to convince Californians to plant phlox and delphinium, but the climate is entirely wrong for it. I don't believe in wasting water in a land that doesn't have any for half the year."

Wildflowers were the perfect solution, and thanks to gentler grazing (some is helpful for seeds that need abrasion in order to germinate) and no fertilizing, many native varieties flourished once again. Among them are fritillaria, which grows in the woodlands, as do *Trillium ovatum;* mariposa lilies, bringing a golden glow to the slopes of hills; the deep purple arroyo lupine, which likes altitudes lower than some of its cousins; and the blazingly beautiful state flower, the California poppy. Many of the 350 varieties of wildflowers and grasses to be found on the five-hundred-acre estate (most of which has been given to the Audubon Canyon Ranch) are not local, and Bouverie and his resident biologist, John Petersen, try to keep the interlopers from taking over. "They've introduced themselves," says Bouverie, as though the flowering aliens had crashed a party. "They came in





David Pleydell-Bouverie, *right*, designed the barn behind him along with other buildings on his property. *Below left:* A docent explains some of the ranch's 300 wildflower species. *Below center:* California poppy and a near-albino hybrid variety. *Bottom:* Schoolchildren are greeted by Bouverie, who welcomes scores of groups each year.

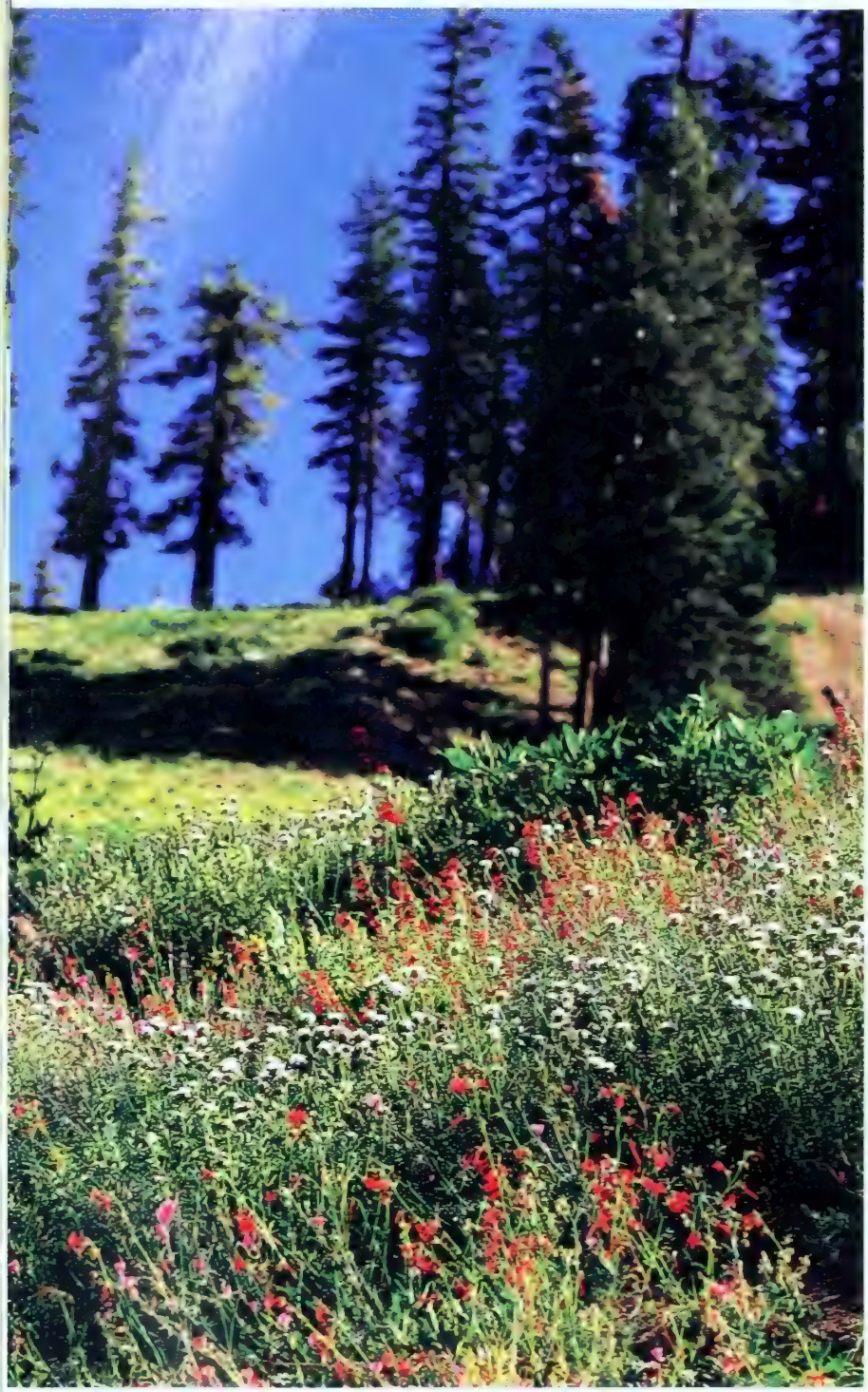


At the ranch, we are counting on the children and grown-ups gaining a bit of love, knowledge, and respect for nature, to preserve our fast-disappearing heritage.

—DAVID PLEYDELL-BOUVERIE



"They try to convince Californians to plant phlox and delphinium, but the climate is entirely wrong for it," says David Bouverie. "I don't believe in wasting water in a land that doesn't have any for half the year"



In an alpine meadow near the Walkers' house, bands of scarlet *Ipomopsis aggregata* are interspersed with white mountain mint, *Monardella odoratissima*. Tall stands of fir and hemlock dot the horizon. On the east side of the Sierra crest, the ill-fated Donner Party was marooned during the winter of 1846–47. In the 1930s, the nearby Sugar Bowl ski area was developed for winter sports, and the Walkers were among the early enthusiasts to enjoy it.

in baled hay. We try to pull out the bad thing like the yellow star thistle. The annual cale dula, which is the forerunner of the horrib marigold, is now taking over the vineyards northern California. It looks very pretty to th uninitiated, but it's a terrible nuisance, a wee and it isn't indigenous. It's a horrid little thing.

But as passionate as he is about wild flowers, Bouverie has the true ecol gist's view of them as only a sing component of a harmoniously ba anced environment. "Wildflowe are just one facet," he insists. "It's trees, it's rock it's birds, it's mammals, it's reptiles, it's ever thing. The wildflowers are just one segment th happens to be very dramatic in April and May That attitude is borne out in the extensive educa tional programs for school groups and adults the Bouverie Audubon Preserve (not affiliate with the National Audubon Society), which a partly funded through the support of Sylvia Gi man and the Howard Gilman Foundation. "Th ulterior motive of the whole thing," confid Bouverie, "is that we are counting on at least ha of these thousands of children and grown-up gaining a little bit of love, knowledge, and respe for nature—so that when they return to ever part of the country, they will badger their loc authorities to preserve, rather than destroy, ou fast-disappearing heritage."

Frequent guests at the Bouverie ranch, Dor thea Walker and her husband, Dick, have lon followed their conservationist friend's exampl at their own country place in the Sierra Nevada 180 miles northeast of their home in San Franci co. Regulars at the Sugar Bowl ski resort sinc 1939, the couple built their own house there i 1952, when Dick Walker put up a cabin from precut kit costing $2,490. The Walkers' getawa house is not far from one of the most poignan reminders of California's early history, Emigran Meadow. It was near there that the ill-fated Dor ner Party, a group of hapless pre–Gold Rush pi neers, was marooned in the harsh winter o 1846–47 before they could cross over the mou tains and into the promised land. (The ordea was the subject of Ric Burns's harrowing docu mentary broadcast last fall on PBS.) A descen dant of luckier settlers. *(Continued on page 138)*

In the native plant garden of the education center at the Bouverie Audubon Preserve, *above,* deep purple arroyo lupine, *Lupinus succulentus,* makes a vivid contrast against the bright red orange of the state flower, the California poppy, *Eschscholzia californica.* Here and there among them are the less showy coastal tidytips, *Layia platyglossa. Below:* A tangle of dead wood in a canyon on the Bouverie preserve, which has eight miles of meandering nature trails, provides a hospitable home to the sticky monkey flower, *Mimulus aurantiacus.*

Carrying On with Crafts

By Eve M. Kahn

Southern California's docile climate and frontier mentality—plus Tinseltown's taste for exotica—have set off aesthetic imaginations for close to a century, encouraging styles as disparate (and enduring) as Greene & Greene's rich horizontality and Charles and Ray Eames's utilitarian



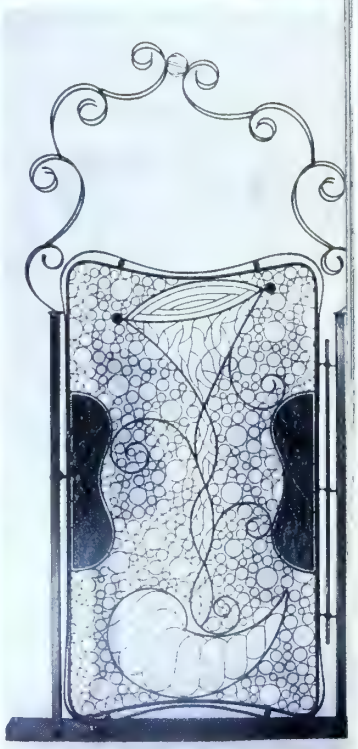


Gale McCall

In her studio McCall perches on a steel mantel next to one of her paintings framed in her medium of choice. The dining chair and screen are recent designs. Top right: Grinding a weld on a stair rail. Center left: A chaise McCall made with architect Norman Millar. Center right: A fanciful garden gate and arbor. Right: A stair rail in a Venice, California, house Details see Resources.















Alison Cooper

Cooper with her kilns. Above left: A sampling of designs produced in the style of Malibu tiles from the 1920s. Cooper also makes faithful reproductions. Above right: A detail of her walkway for an outdoor shopping plaza

Cooper's work takes inspiration from fragments of old L.A.

sleekness. The tradi
tion persists today, a
a new generation o
craftsmen draw o
past motifs, invent new
ones, and transform
metal, clay, and wood
into objects that could
have come from no
place less vibrant.

While uncaged parakeets swoop through he one-room storefront studio and living space i Inglewood and the sun glitters on metal roc waiting to be bent, **Gale McCall** explains why sh is obsessed with steel. "You can draw with it, yo can make it do anything," she begins softly. "An welding is the ultimate hot-glue gun: you can pu things together and they stay." Then she poses a an imaginary podium and turns on mock-polit cian fervor: "Steel's given so much to me—I wa to give it something in return."

Scarcely separated from her welding torc since she picked it up at art school almost a doze years ago, she spends her days forming sculptur (Oldenburg-style overgrown brooms, cake forks) and functional creations (whimsical arch tectural ornaments and furniture) that build o local metalworking customs dating back to th Spanish missions. Lately orders have poured i for her nearly psychedelic screens, gates, fence and stair rails swirling with filigree leaves and sp rals and for her fireplace mantels, which look lik upended trays of bubbles.

Her own studio clutter provides visual inspira tion; shelves are lined with lunch boxes full c colored light bulbs, cheese graters cover a kitch en wall from counter to ceiling. Asked about he usual design method, she'll only reveal that " just flows, it happens, it's there."

"I'm very lucky," says **Alison Cooper**. "I alway seem to fall into things." Since the late seventie the Surrey native has managed to switch fro training horses in Austria to helping cater a Eu ropean tour of the band Supertramp to travelin to America for no particular professional reaso When she reached Los Angeles, she stayed, ma ried the head of I.R.S. Records, bought a kiln f fun, and started experimenting, first with "rose

d cute stuff like demitasse cups," then with ay-out vases and jugs."

A 1983 apprenticeship to a tile maker gave her e glaze technology, as well as the courage, to rt her own studio in Manhattan Beach, and e now specializes in reproductions few others ve mastered. She produces interpretations d facsimiles of Malibu Pottery's highly collecte 1920s tiles in floral patterns and Mediterraan hues and the Batchelder Tile Co.'s arts and afts tiles with deep portrait reliefs set off by ools of faint lavender, cream, and beige glaze. ooper also assembles mosaics by smashing her n or someone else's tiles and gluing the shards to mesh. She will repeat her previous work or py tiles clients bring her, but prefers more exic assignments, especially those that call on the ny tile experiments cooking in her kiln. Next her agenda: more public projects like the Malu-tiled sundial she recently completed for a arby Franciscan monastery.

James-Randell, a partnership between woodorker James Ipekjian and Greene & Greene holar Randell Makinson, can copy any furnire detail that the Greene brothers dreamed up rly this century: the sculptural protruding ebo- pegs, the serpentine bands of silver across awer fronts, the joyfully asymmetrical oval enings in chair and table stretchers. At the mpany's airplane hangar–like workshop in sadena, vintage pieces that Ipekjian is restorg mingle with reproductions in progress: a deboard inlaid with oak leaves and abalone owers, a mahogany sconce with milky glass anes held together by bronze vines, a stack of cear slabs waiting for Ipekjian to bring out their mplicated graining with analine (the same ant dye experts believe the Greenes used).

Ipekjian and Makinson joined forces in 1984 nd produce several dozen pieces annually. The o met when Ipekjian was helping a friend reore a Greene & Greene house; Ipekjian was en narrowing his top-of-the-line woodworking siness to an all-Greene focus and Makinson as curator of Pasadena's Gamble house, the reene & Greene structure that is graced with e most complete set of original furnishings and e only one open to the public. ("It's a place," ys Ipekjian, "where you could spend two weeks raight and still keep seeing something new.") nly upon client demand will James-Randell odify an original Greene brothers' scheme, and in those cases," Ipekjian intones, "we warn cusmers that the piece will lose some of the appeal hat drew them to it in the first place. What the reenes did approached perfection." ▲



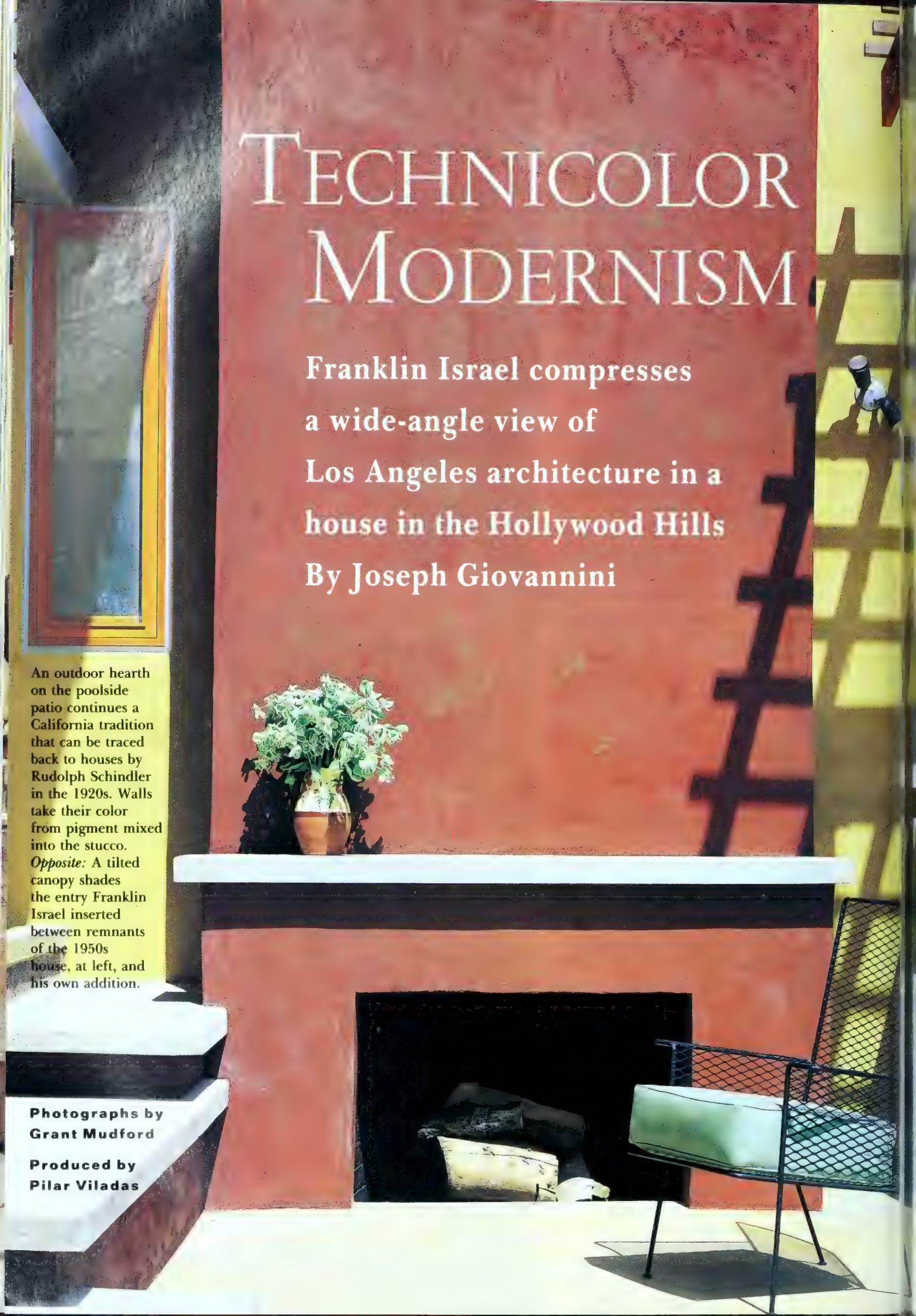




TECHNICOLOR MODERNISM

Franklin Israel compresses a wide-angle view of Los Angeles architecture in a house in the Hollywood Hills

By Joseph Giovannini



An outdoor hearth on the poolside patio continues a California tradition that can be traced back to houses by Rudolph Schindler in the 1920s. Walls take their color from pigment mixed into the stucco. *Opposite:* A tilted canopy shades the entry Franklin Israel inserted between remnants of the 1950s house, at left, and his own addition.

Photographs by Grant Mudford

Produced by Pilar Viladas



TURN OFF FRANKLIN AVENUE ONTO Outpost and drive up into the Hollywood Hills and a micro-Andalusia of haciendas, courtyards, and bougainvillea unfolds. The celluloid fictions exported by Hollywood in the 1910s and '20s produced a more concrete sort of fiction on the hillsides. In the early days, when Hollywood was inventing its own myth, the city borrowed these architectural fables from other times and cultures. But Los Angeles eventually came of age, developing its own character, and like the Hollywood directors who emphasized the L.A.-ness of Los Angeles in *Shampoo* and *Chinatown,* architects discovered southern California images and mixed them with foreign influences into a blend of their own. Chain-link fencing, stucco, and exposed plywood entered the palette along with references to classic modernist houses. The designers came to acknowledge that there *is* a there there.

No there is more here-and-now than the half acre on Castilian Drive, a hairpin turn of a street, where Los Angeles architect Franklin Israel has designed a house that invigorates this mythic hillscape with a design of L.A.'s own. Israel, a Rome Prize winner from New York who moved west to teach at UCLA and work in set design, is a one-man intersection of the old and new worlds, high and low culture, the literate and the vernacular. His voracious intelligence ingests a wide aesthetic experience—including a movie-smart attitude about L.A.'s intense images.

The house he created for Howard Goldberg and Jim Bean, a theatrical agent and a real estate agent, could hardly be in any other city. Israel taps deeply into the Angeleno traditions of movie sets, street culture, and architectural modernism, producing a structure with hybrid vigor. Ocher and red and white and cobalt blue, the elongated composition fairly sizzles on its corner amid Hollywood's older dream houses, holding



In the living room, *above*, Kjaerholm chairs and bench from ICF are grouped near a blue wall that evokes the vibrant colors of architect Luis Barragán. Israel designed the cherry entertainment cabinet. *Below:* A faucet from the Chicago Faucet Co. pivots to fill pots on the stove. Details see Resources.



its own against rambling Spanish fantasies and a nearby modernist steel and glass cliff hanger.

Five years ago, at the peak of the real estate market, when the charming architectural legends from the twenties were at their most expensive, Goldberg and Bean bought a postwar house they didn't like but could at least afford. They bought it for the site's possibilities: what Goldberg calls "a petite international-style ranch house" occupied one side of the wide lot, but an erstwhile dog run on the other side meant there was room to grow. Although the patios, kidney-shaped pool, and wide lawn offered a life style, the basic amenities inside—the small kitchen, the inadequate closets and baths—were outmoded. "The place was in desperate need of a maste bedroom suite," says Bean.

As though pulling taffy, Israel stretched th original structure from the left side of the lot t the far right, creating a long façade that fence the backyard from the street. The house-cur fence is no ordinary barrier, however, but a cu ist technicolor composition. Israel designed series of layered walls and interlocking cubes t accommodate new rooms, as in some of Rudolp Schindler's modernist designs of the twentie and thirties, and then set them at slightly diffe ent angles that violate the cubic geometry, as i Frank Gehry's recent work. "We put the hous together as a set of pieces, each a vignette with i separate identity—like the master bedroom suit and the entrance gallery," explains Israel. "An each is oriented to a different grid in the city Goldberg says, "It doesn't look as though there a right angle in the place."

Israel then colorized his architecture by stair ing the wood and impregnating the plaster wit powder pigments in a deep blue and stron ocher. On a bright day the colors pulse. "Colo should be integral to material," says Israel. "Th result is not psychedelic but fresh, bright, an natural, as in an Italian fresco. Over time the co ors will fade like an old pair of jeans."

While the original house anchors the compos tion at one end, a master bedroom wing with second-story study stakes down the other. A vis tor slips into the walk-through cubist collage b stepping past a red-stained cedar fence into a entry patio. The 1950s house is on the left, th addition on the right, and an ocher wall hypher ates the two parts.

The door opens and immediately reveals th house's great secret—a forever view throug specimen trees, across the Los Angeles basin t Catalina and the Pacific. If the street side of th building is mostly opaque, the view side, with di appearing corners, is mostly transparent. As yo move through the interior, the lawn, trees, poo and newly planted jungle of succulents and exo ics designed by Jay Griffith always stay in sigh "From the master bedroom, the view looking ou as the sun goes down over the hillside opposite a revelation," marvels Goldberg. "Every night it a different color."

But the house is hardly just a pair of enviror mental binoculars. On the inside a cobalt blu wall—whose mysterious intensity owes a debt t the great Mexican architectural colorist Luis Ba ragán—forms a backbone that undulates its wa from the living room through the entry gallery t the master bedroom suite *(Continued on page 13*



The front door, recessed to the left of a built-in [illegible] opens into an entrance gallery with an unexpected distant view of the Pacific. A poured concrete floor inset with metal strips has been ground and polished to a terrazzo-like surface that catches the light pouring through the wood and steel window wall. A tawny stain warms the precise grid of Douglas fir.

Walls compose a walk-through cubist collage



Familiar L.A. building materials in contr
hues—ocher stucco, red-stained cedar pl
and gray sheet metal—encase the interlo
volumes of the master bedroom on the g
floor and the study upstairs. The strong
line of a tapered chimney seems to anch
horizontal planes of the balcony and its
hanging trellis. Perched above the bedro
bowed west wall, this aerie helps fulfill
Goldberg's request for a livable tree hou

As in a movie set, natural colors are heightened

Paired beams in the master bedroom, *above*, align with a giant "headboard" to suggest an abstracted tester bed. The hues of Frette linens reflect color harmonies throughout the interior. Tucked behind the headboard, a cherry and Finnish plywood-lined staircase, *below left*, climbs to the study, *below right*. Broad clerestories under the eaves channel light into both spaces, and a bay window framing a desk creates a sunny work area. Natural wax-finished Eames chairs from Palazzetti date to the era of the original ranch house.

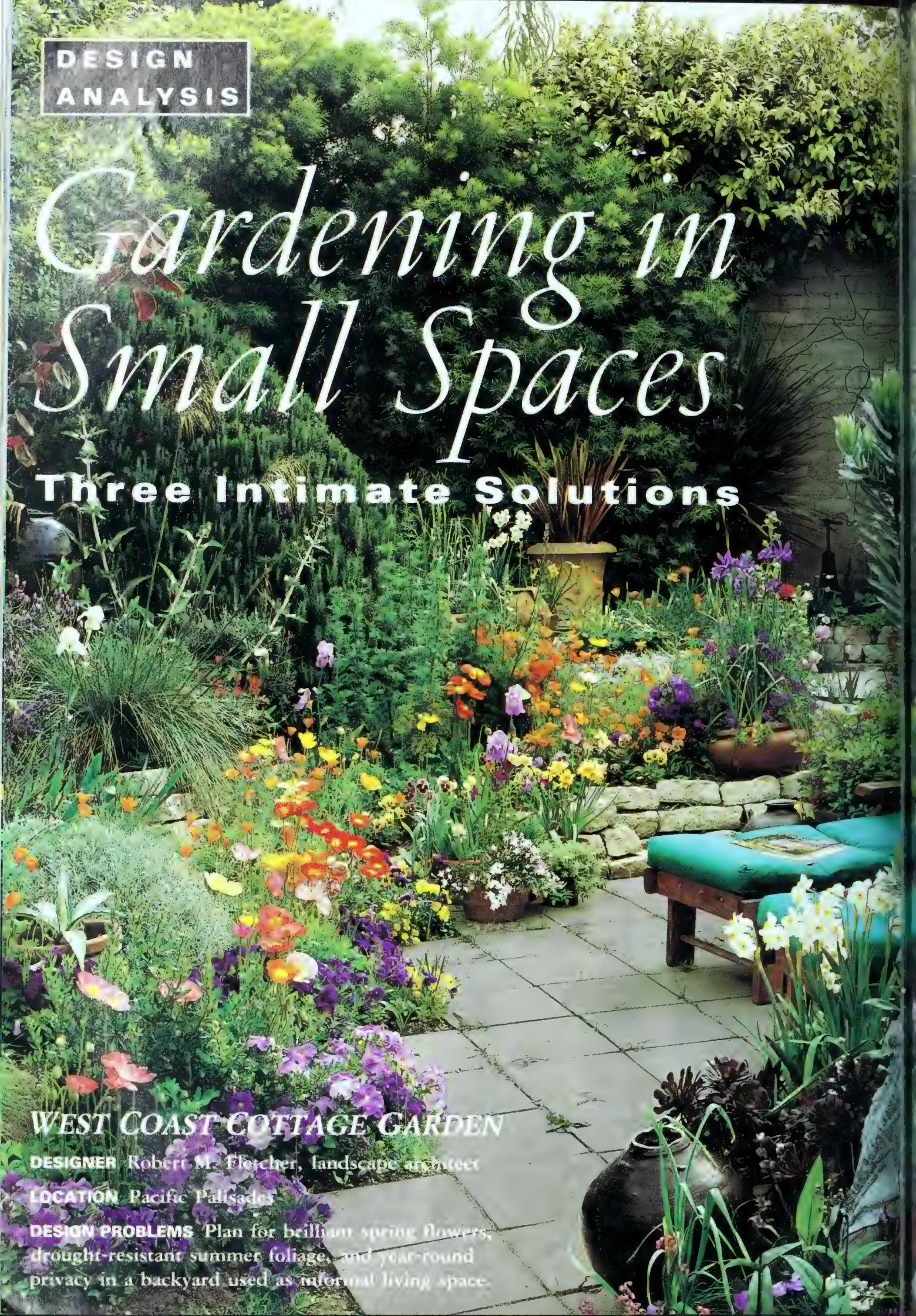




DESIGN ANALYSIS

Gardening in Small Spaces

Three Intimate Solutions



WEST COAST COTTAGE GARDEN

DESIGNER Robert M. Fletcher, landscape architect

LOCATION Pacific Palisades

DESIGN PROBLEMS Plan for brilliant spring flowers, drought-resistant summer foliage, and year-round privacy in a backyard used as informal living space.

Three Californians have composed inviting spaces in a dry climate which offer lessons for gardeners everywhere. Skilled designers can suit a wide range of tastes by drawing inspiration from a varied palette of locally appropriate plants (in these gardens, western natives or transplants from the Mediterranean region or other places where rain is scarce). Walls, hedges, containers, and raised beds are time-honored devices for making small plots congenial to plants and people alike. Foliage is as useful as flowers in supplying the textures, colors, and shifts of scale that make a small yard seem full of incident. And lawns can be pared down to manageable size or allowed to vanish altogether.



1.

SOLUTION Concrete pavers combine with drifts of flowers—many fall-planted, with little winter watering required—to suggest cottage-garden abundance. Raised beds allow heavy clay soil to be replaced with lighter mix and make a graceful transition from ground level to boundary walls. Antique ornaments anchor garden vignettes, and greenery is pruned for "borrowed landscape" views of a neighbor's lemon trees. The modest lawn—tough Kikuyu grass, clover, and oxalis mown to a height of two inches or more—survives summer without sprinkling or fertilizer.

COLORS Orange to contrast with azure southern California skies, complemented by blue, purple, and a range of greens.

PLANTS Poppies (California, Iceland, and others), Canterbury bells, pansies, nicotiana, lavender, and Santa Barbara daisy. *Podocarpus gracilior*, upright 'Tuscan Blue' rosemary, low helichrysum alongside concrete herm. Daffodils and narcissus in pots for mobility. Agave in urns for drama. Details see Resources.

2.

ANGLO-AMERICAN BORDER

DESIGNER Philip Chandler, professor of horticulture

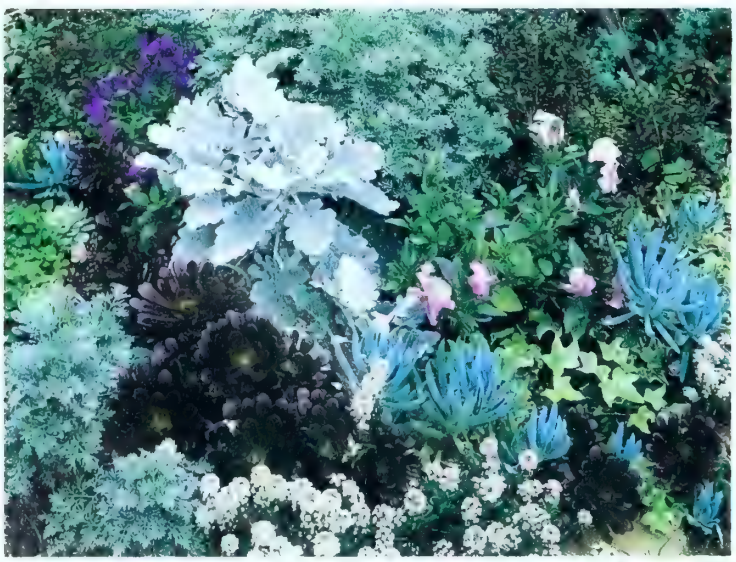
LOCATION Santa Monica

DESIGN PROBLEMS Create views for rooms overlooking a square backyard lawn; add luxuriant plantings in an orderly, relatively low-maintenance arrangement that links the house to terraces at the far end of the garden.

SOLUTION The plan adapts a classic Anglo-American border, replacing thirsty herbaceous perennials with California and Mediterranean natives and other plants less demanding of water and fertilizer; dense planting cuts down on weeds and mulch. A tall bushy hedge forms a backdrop to feathery, velvety, shiny, and spiky textures and pastel hues. Thickly planted containers flank a bench on the terrace, softening its hard surface and visually tying it to the border; the geometry of the terrace is "extended" into the garden by edging the border with sunken bricks (a neat strip for the lawn mower to trim without nipping plants).

COLORS Silvery and bluish foliage with bronze accents; occasional pink, white, and purple flowers. Restricted palette reinforces the simple plan and harmonizes with grays of walls and painted terrace.

PLANT COMBINATIONS Hedge of elaeagnus, *Dorycnium hirsutum*, *Solanum jasminoides*, and *Pittosporum crassifolium*. *Senecio repens*, New Zealand flax, sedum, and other succulents. Artemisia, *Limonium perezii*, iris.





3.

WELCOMING DOORYARD

DESIGNER John DeForest

LOCATION Riverside

DESIGN PROBLEMS Turn a narrow, wedge-shaped corner lot in a densely settled suburb into a hospitable entry that doubles as a secluded patio. Garden should suit a hot dry inland climate.

SOLUTION Shoulder-high walls compose an architectural surround, give privacy, and enclose an area visible from the living room. Pale stucco wall surfaces are a foil to a weathered gate laid in sandy soil, irregular paving of broken concrete, and the varied silhouettes, colors, and textures of plants and pots. Foliage and few flowers play off against rugged native stones and gravel, suggesting a "desert" aesthetic. No lawn. The tiled rim of the raised fish pond offers seating and its shimmering water adds to sense of cultivated oasis.

COLORS Predominant cool grays and blues sparked with reds, purples, pinks (and the orange of goldfish).

PLANT COMBINATIONS Crape myrtle, eucalyptus, and pine trees against the walls. Lower groupings for contrasting color and texture: opuntia with society garlic; California red delphinium with blue fescue, santolina, and aloe. Moss-green sun-loving *Sagina subulata* 'Aurea' and wine-dark oxalis among the pavers. New Zealand flax and *Cereus* cactus in a terra-cotta oil jar.





POTS OF GERANIUMS HAVE REPLACED GAS PUMPS AT THE JIMTOWN STORE, *RIGHT*, FIRST OPENED IN 1894 AND BROUGHT BACK TO LIFE BY CARRIE BROWN AND JOHN WERNER, *INSET ABOVE*, WITH THE HELP OF THE BERKELEY-BASED ARCHITECTURAL FIRM FERNAU & HARTMAN. THE SHOPKEEPERS' 1955 FORD PICKUP SERVED FOR MANY YEARS AS A COUNTY FIRE TRUCK. DETAILS SEE RESOURCES.

By Heather Smith MacIsaac

Photographs by Jeremy Samuelson

Highway 128, which runs through the Napa, Alexander, and Sonoma valleys north of San Francisco, could be called the Main Street of wine country. Wood-burned signs advertising tasting hours dot the two-lane highway as it wends its way past vineyard after vineyard, stucco and stone winery after winery. That is,



until you reach a jog in the road between Healdsburg and Calistoga where the Jimtown Store offers a welcome jolt: hot coffee—and many other things—to go. This sunny yellow false-fronted general store

JIMTOWN IS NO ORDINARY MOM-AND-POP STORE. "WE WANTED TO CREATE A PLACE WE OURSELVES WOULD LIKE TO COME ACROSS," SAYS WERNER



YELLOW AND WHITE STRIPES DEFINE THE FOOD PREP CORNER OF THE STORE, *ABOVE*, WHERE WERNER CHALKS UP THE DAILY SPECIALS AS BROWN TAKES AN ORDER. BROWN'S COLLECTION OF VINTAGE COOKIE JARS TOPS A CASE FILLED WITH HER BAKED GOODS, INCLUDING PEANUT BUTTER AND JIMTOWN JAM COOKIES. *LEFT:* A VALLEY OAK STANDS AT THE HEART OF THE COMPOUND MADE UP OF BARNS, STORE, AND LIVING QUARTERS. WERNER AND BROWN'S MODEST RED-ROOFED HOUSE BOASTS WHAT WERNER CALLS A "MILLIONAIRE'S VIEW" OF ADJOINING CHARDONNAY VINEYARDS, WHICH EXTEND FOR 500 ACRES.

draws everyone from the underaged to the of a certain age. Though the business has been there as long as the tiny town (both were founded by the enterprising Jim Patrick in the 1890s), it has been stopping traffic for the past year and a half because New Yorkers John Werner and Carrie Brown themselves stopped to examine the store's shuttered remains in 1989 and came away with a few big ideas.

"We weren't really looking to leave the city," explains Werner, "but we had always fantasized in a vague way about a project that would combine our talents." Werner, an inventor of innovative edibles, including his own line of spicy cocktail nuts, and a former partner in the Silver Palate, a gourmet food business, is, suffice it to say, an accomplished cook. Brown is an artist with a gifted eye for color and collage and, as it happens, an excellent baker. Together they are collectors of vintage Americana who only consider a treasure hunt successful if they return with their bumpers scraping the ground. "To us it just seems natural to have a business combining food and antiques," muses Werner. "We wanted to create the kind of place we ourselves would like to come across in our wanderings."

The minute Werner and Brown saw Jimtown the brainstorming began. Spread across an acre was everything they needed: a store little changed since the 1940s; "an uninspired house with a millionaire's view of 500 acres of vineyards," according to Werner; and barns ideal for use as Brown's painting studio and for storing the more than 8,000 pounds of belongings, mostly antiques, that they trucked out from back East. And all in a landscape "very Italian, a little French," he continues, "and within yodeling distance of a big city."

Intent on tackling most of the renovation themselves, Werner and Brown, nonetheless, recognized that they needed an architect to make visual and organizational sense of their compound. Before Brown had finished showing Werner a magazine article about a house not far from Jimtown designed by Richard Fernau and Laura Hartman, he was on the phone to the Berkeley-based architects. "At first, Richard and I were all doom and gloom about how much work was involved in pulling together this unholy mix of structures added over time," admits Hartman. But the four found they shared sympathetic instincts for northern California vernacular architecture and for prosaic materials such as corrugated fiberglass and as-





SCENES FROM THE STORE. *LEFT:* BINS OF PLASTER FRUIT AND VEGETABLES SUGGEST THE PRODUCE KEPT UNDER REFRIGERATION. *BELOW:* JIMTOWN'S DINING PATIO FEATURES PICNIC TABLES MODELED AFTER NEW MEXICAN SCHOOL DESKS. *BELOW CENTER:* A BIG TOP GUMBALL MACHINE FROM THE FIFTIES DISPENSES THE JIMTOWN STORE'S EDIBLE BUSINESS CARD.







THE ORIGINAL SHELVES, *ABOVE,* ARE STOCKED WITH EVERYTHING FROM JACKS TO JELL-O. THE FISHING STILL LIFE IS ONE OF BROWN'S SEASONAL DISPLAYS. *LEFT:* BROWN'S MOTHER, CAROLINE, WHO COMES IN DAILY TO HELP WITH THE BAKING, CARRIES BREAD THROUGH THE SERVICE BREEZEWAY.





phalt shingles, and finishes like clapboard and board and batten. The process became improvisational, with the architects concentrating on plan and function—"it was the spaces in between as much as the buildings themselves that mattered," says Hartman—while the owners focused on details concerning pattern and palette. Sporting a new coat of colors devised by Brown—six shades of yellow, eight greens, as well as accents of primary school red (for the store) and periwinkle blue (for the house)—the Jimtown compound blossomed.

Just as the architecture called for attention but not affect, so too did the store, which best serves the community by being neither exclusively a gourmet food shop nor a 7-Eleven–style quick stop. Though the gas pumps in front and feed bins out back are gone, Werner and Brown, like Mr. and Mrs. Goodyear before them, still sell stamps and fishing lures in addition to groceries and will gladly cash checks, send faxes and UPS packages, or display a quilt to be raffled for the benefit of the local high school. For those just passing through, Jimtown is a roadside respite complete with tasty and healthy takeout food; travel information (a corner of the big front room is devoted to maps, guides, and postcards);

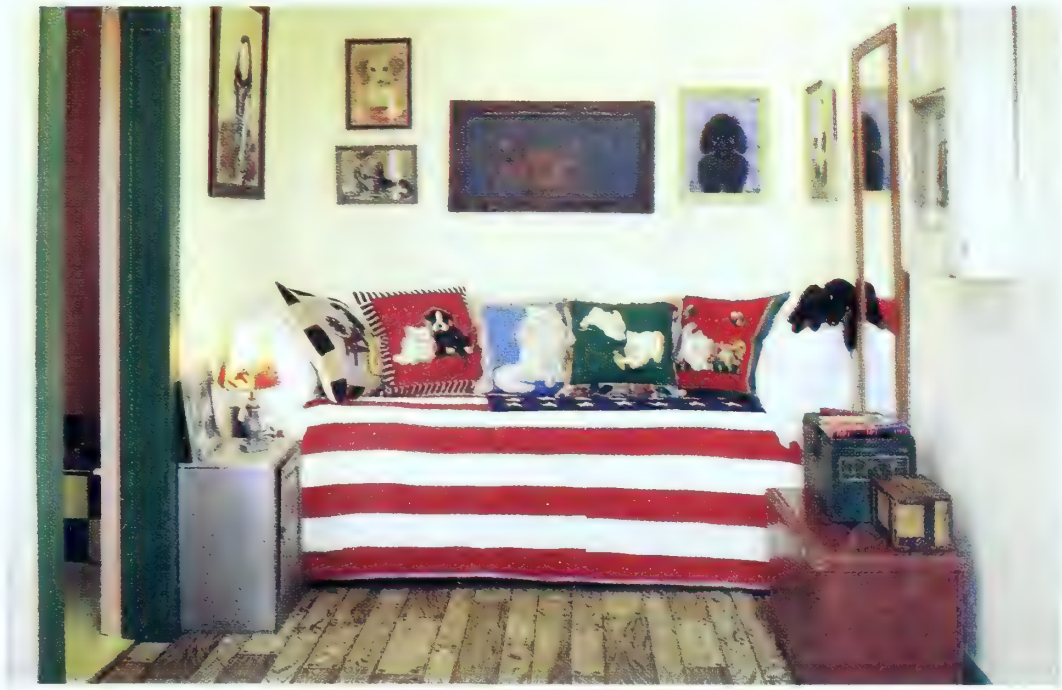
ELEVATED ON DRAWERS FOUND IN THE BARN, THE MASTER BED TAKES IN A VIEW OF VINEYARDS THROUGH UNCURTAINED WINDOWS, *RIGHT.* *BELOW RIGHT:* WERNER AND BROWN DESIGNED THEIR PICKET FENCE HEADBOARD, WHICH FEATURES BUILT-IN SIDE TABLES, LIGHT POSTS, AND SHUTTERS THAT SCREEN A WINDOW. *BOTTOM:* NEEDLEPOINT PILLOWS FROM THE FORTIES AND PAINTINGS OF ANIMALS POPULATE THE FAUX WOOD CARPETED GUEST ROOM. *BELOW:* A 1953 MAP OF CALIFORNIA IS USED AS A WINDOW SHADE.

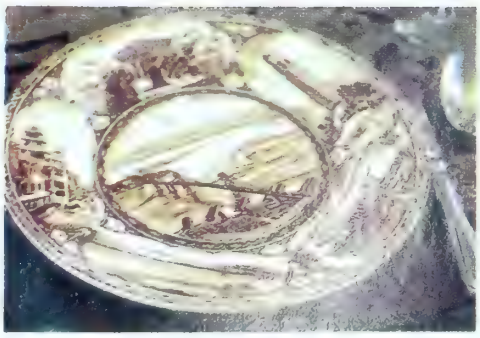






THE LIVING ROOM, *OPPOSITE ABOVE,* PAINTED A COLOR BROWN DESCRIBES AS "COFFEE WITH A LOT OF CREAM," WAS OPENED UP BY ADDING WINDOWS, WIDENING A DOORWAY, AND RAISING THE CEILING TO THE ROOFLINE. TO SCALE THE 1930S SOFA TO THE SMALL SPACE, AN UPHOLSTERER CHAINSAWED A ONE AND A HALF FOOT SECTION OUT OF THE MIDDLE, JOINED THE HALVES, AND RECOVERED THEM IN SADDLE LEATHER AND A COTTON CHENILLE FROM BRUNSCHWIG. *OPPOSITE BELOW:* A NEW PORCH RUNNING ALONG THE SIDE OF THE HOUSE OPENS ONTO A BREEZEWAY LEADING TO A WASHHOUSE.













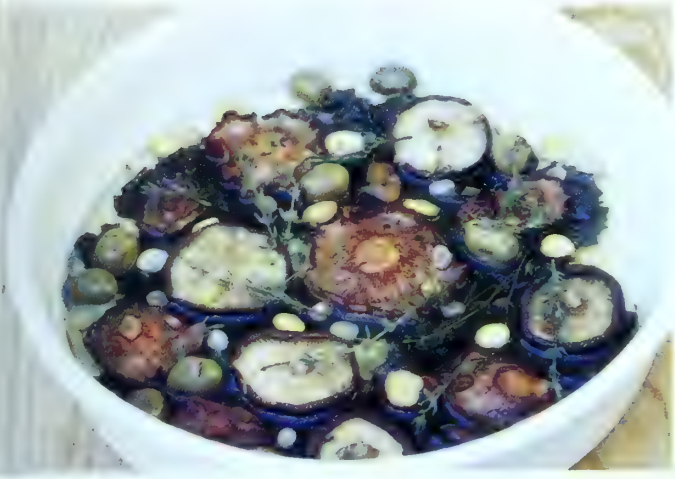
TRADEMARKS OF A JIMTOWN DINNER PARTY. *FROM TOP:* SOUVENIR CHINA FROM SAN FRANCISCO; THE MENU ON THE STORE'S ORDER BOARD; GUESTS GATHERED AROUND AN AMERICAN HARVEST TABLE; AN OLD-FASHIONED CHOCOLATE LAYER CAKE; COCKTAILS OUT ON THE PATIO.

and souvenirs from pocket-size picnic knives to a five-foot-tall wooden chicken, a 1930s sign from a poultry farm in the area. A passageway stocked with handwoven throws and spatterware dishes leads to a new barn-shaped addition, the Mercantile & Exchange, where a small selection of local products like honey, jam, and pottery mix with American antiques, mostly folk. Forays into the heartland in search of treasures that, in Werner's words, "show someone's hand," are the couple's favorite pastime. Their idea of a romantic anniversary is to go foraging in the Ozarks.

"This is a very democratic store," explains Werner. "Our customers include winery owners, Mexican migrant workers, neighbors, farmers, tourists." Though relative newcomers to the area, Werner and Brown could easily be mistaken for representatives of the local Welcome Wagon. As they ring up goods ranging from Clorox to condoms, tortillas to prosciutto, they hobnob with their customers, congratulating a young neighbor on his Little League performance and encouraging a group of German visitors to try Calistoga's mud baths. In between sales and before and after store hours, Werner whips up his specialties: the house pork and duck liver pâté served with pickled Rainier cherries and caper berries, tamale pie, roasted sweet corn chowder, and a ruby salad of apples, beets, and walnuts. Brown and her mother, Caroline, who lives down the road in Healdsburg, stock the store's glass cases with their own baked goods: dark chocolate shortbread, rice pudding tarts, lemon sugar cookies, dried cherry scones, Hungarian coffee cake, and Sunday caramel buns.

The couple also cater, as Werner puts it, "from cradle to grave—in the same week we did a baptism and a wake." Whether preparing food for the store, for a wedding, or for a simple supper (their preferred form of entertaining), the two "move in concert in the kitchen," says Werner. Friends are invited to come in with their plates to help themselves to his shrimp and crab pot pie, her frisée salad (with chef Sarah Scott's pomegranate dressing). "We'd be hard pressed to serve bad food with all of the sources Sonoma County has to offer," says Brown modestly. "Within a twenty mile radius we can find lamb, goat, rabbit, any variety of mushroom, and every kind of baby vegetable." And, of course, they have access to some of the best wines in America.

But what Werner and Brown offer appeals as much to the eye as to the taste bud. It's how they put everything together that distinguishes Jimtown. Brown packs the *(Continued on page 136)*





WERNER AND BROWN LIKE TO STAGE DINNERS IN THEIR ANTIQUES STORE WHERE THEY MAKE USE OF THEIR AMERICANA COLLECTIONS FOR THE TABLE SETTINGS



IN WINTER WERNER AND BROWN SERVE LOCAL WINES AND HEARTY FARE, STARTING WITH OVEN-ROASTED CHANTERELLES AND SHIITAKES DRESSED WITH GARDEN HERBS, *TOP LEFT.* *TOP RIGHT:* A FRISÉE SALAD IS ACCOMPANIED BY WALNUT BREAD TOASTS AND CHEESES EITHER ROLLED IN NUTS OR BEJEWELED WITH POMEGRANATE SEEDS. *ABOVE:* THE MAIN COURSE, A SHRIMP AND CRAB POT PIE WITH CORNMEAL CRUST, INSPIRED BROWN'S TREASURE CHEST CENTERPIECES, WHICH INCORPORATE HER ANTIQUE BOXES AND HER SISTER'S COSTUME JEWELRY. (FOR RECIPES SEE PAGE 136.)

By Alexandra de Rochefort

samples

Nature's shades inspire tiles in colors that evoke the western landscape



Tile terrain. **1.** Salmon on White stoneware by Totten-Harnden Tileworks, (206) 785-3282. **2.** Steel Gray concrete by Buddy Rhodes Studio, (415) 641-8070. **3.** Lichen Green on White stoneware by Totten-Harnden Tileworks, (206) 785-3282. **4.** Persian Blue Moorish Star stoneware by Totten-Harnden Tileworks, (206) 785-3282. **5.** Copper Dust stoneware by Fulper Tile, (215) 736-8512. **6.** Tuscany concrete by Buddy Rhodes Studio, (415) 641-8070. **7.** Green Gray Ivy Trim stoneware by Tile Restoration Center, (206) 633-4866. **8.** Wheat stoneware by Heath Ceramics, (415) 332-3732. **9.** Horned Lizard ceramic by Surving Studios, (800) 768-4954. **10.** Green Field stoneware by Tile Restoration Center, (206) 633-4866. **11.** Salmon/Green stoneware by Tile Restoration Center, (206) 633-4866. **12.** Salmon/Brown stoneware by Tile Restoration Center, (206) 633-4866. **13.** Granite Umber porcelain by Heath Ceramics, (415) 332-3732. **14.** Earthenware Stain stoneware by Concept Studio, (714) 759-0606. **15.** Pine Needles ceramic by Surving Studios, (800) 768-4954. **16.** Rusty Iron on Red stoneware by Totten-Harnden Tileworks, (206) 785-3282. **17.** Distressed Hexagon terra-cotta by Concept Studio, (714) 759-0606. **18.** Turquoise Blue stoneware by Busby-Gilbert Tile, (818) 780-9460. **19.** Leopardskin stoneware by Fulper Tile, (215) 736-8512. **20.** BTS Green Wash kaolin by Concept Studio, (714) 759-0606.



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Jimtown, USA

(Continued from page 132 store, like her own still lifes, with wit, knickknacks, and color and borrows from their collections [illegible]. An assortment of old heart-shaped candy boxes and [illegible]-shaped piñatas dress up the walls for Valentine's Day. In the summer they serve patio suppers that feature picnic baskets lined with oilcloth, the silverware wrapped in dish towels. At Christmas, Brown packages bottles of California olive oil and herb vinegars in wire baskets cushioned with moss, pinecones, and lichen-covered twigs. Gift baskets and picnic hampers are topped with sprigs of herbs tied with raffia.

Country life has permitted Werner and Brown to have the dog they longed for but never allowed themselves as city dwellers. Their redbone coonhound, Patty Lewis, recently gained a sibling, Bernard, the dachshund. Still, considering all the attention and labor and care they have poured into the store, there's no denying that it's their baby. Jimtown is no ordinary mom-and-pop spot. By offering old-fashioned service and newfangled foods and presenting a cornucopia of objects, edible and otherwise, they have cooked up a model for the general store of the future.

A typical Jimtown dinner party menu starts with local chanterelle and shiitake mushrooms and ends with a classic rich chocolate cake from a recipe passed down by a friend of Brown's grandmother.

OVEN-ROASTED CHANTERELLES AND SHIITAKES

- 1 pound fresh grape leaves or other sturdy greens
- 1 cup extra-virgin olive oil
- 1 teaspoon salt
- [illegible] teaspoon freshly ground pepper
- [illegible] pound shiitake mushrooms
- [illegible] pound chanterelle mushrooms
- 2 teaspoons chopped thyme
- [illegible] lemon

Preheat the oven to 350 degrees. Tear the grape leaves into small pieces and toss with [illegible] cup of the oil, ½ teaspoon of the salt, and [illegible] teaspoon of the pepper. Spread in a jelly roll pan and bake 10 minutes. Meanwhile, discard shiitake stems, trim all mushrooms, and toss them with the remaining olive oil, salt, and pepper as well as the thyme. Spread the mushrooms bottom side up on the leaves. Bake 20 minutes. Season to taste with lemon juice and additional pepper. Serves 12.

SHRIMP AND CRAB POT PIE WITH CORNMEAL CRUST

Pastry

- 1½ cups flour, sifted
- [illegible] cup cornmeal
- 1 teaspoon salt
- 12 tablespoons unsalted butter, chilled

Filling

- 2½ pounds medium shrimp
- 4 carrots
- 2 small fennel bulbs
- 3 tablespoons olive oil
- 2 medium onions, diced
- 4 black peppercorns
- 1 bay leaf
- 1 lemon, halved
- 1 bottle (750 milliliters) pinot noir
- 12 tablespoons unsalted butter
- 3 celery ribs, thinly sliced crosswise
- 1 cup flour
- 4 medium tomatoes, peeled, seeded, and diced
- 2 10-ounce boxes baby peas, thawed
- 3 large potatoes, cooked, peeled, and diced
- 1½ cups cooked wild rice
- 1½ tablespoons chopped thyme
- 1½ teaspoons chopped tarragon
- 1½ pounds crabmeat
- 1½ teaspoons salt
- 1 teaspoon freshly ground pepper

Pastry. Toss together flour, cornmeal, and salt. Cut in butter until the mixture resembles coarse meal. Sprinkle ⅓ cup ice water over the flour mixture 1 tablespoon at a time, tossing with a fork. Gather the dough into a ball, pat into a disk, and wrap in plastic wrap. Refrigerate at least 30 minutes.

Filling. Shell and devein shrimp. Reserve shells. Coarsely chop 1 carrot and julienne remaining carrots and the fennel. In a large skillet, heat oil over high heat. Add shrimp and cook until just pink, then set aside. In a large saucepan, combine half the onions, chopped carrot, peppercorns, bay leaf, lemon halves, shrimp shells, and 10 cups of water. Bring to a boil. Reduce heat and simmer until reduced by half, about 30 minutes. Strain shrimp stock.

In a medium nonreactive skillet, pour half the wine over the fennel. Bring to a boil and cook, stirring frequently. When the wine has evaporated and fennel is tender, about 10 minutes, remove and reserve. In the same skillet, melt butter over high heat and add remaining onion, julienned carrot, and celery. Sauté 4 minutes, stirring constantly. Stir in flour and cook 2 minutes. Add shrimp stock and the remaining red wine and cook, stirring constantly, until mixture comes to a boil and thickens. Transfer to a large bowl. Add reserved fennel and shrimp along with the tomatoes, peas, potatoes, wild rice, thyme, tarragon, and crabmeat. Mix thoroughly and season with salt and pepper. Place filling in 3-quart casseroles.

Preheat oven to 400 degrees. Roll out half of the pastry dough to ⅛ inch thick. Brush the rim of 1 of the casseroles with water and drape the pastry over the top. Crimp the edges. Cut several 1-inch vents into the center. Repeat with remaining pastry and the other casserole. Bake until crust is golden, about 45 minutes. Serves 12.

FRISÉE SALAD WITH POMEGRANATES AND TWO CHEESES

- 2 pomegranates
- 1 cup walnut halves
- 4 ounces Maytag blue cheese
- 8 ounces cream cheese
- 8 ounces Saint-André cheese
- 2 teaspoons balsamic vinegar
- [illegible] teaspoon Dijon mustard
- 1 small shallot, finely chopped
- [illegible] teaspoon salt
- [illegible] teaspoon freshly ground pepper
- ¼ cup light olive oil
- [illegible] cup extra-virgin olive oil
- 1 loaf walnut bread
- 1½ pounds frisée

Preheat oven to 350 degrees. Peel 1 of the pomegranates and separate it into seeds; set aside. Halve the other pomegranate and juice it. Pour the juice through a fine strainer and reserve ¼ cup. Spread the walnuts in a single layer on a baking sheet and toast 8 minutes. Chop finely when cool. Crumble Maytag cheese and mix with cream cheese. Form the mixture into a log 1[illegible] inch in diameter, cover in plastic wrap, and refrigerate. Discard rind of Saint-André and cut cheese into 1-inch wedges. Press walnuts into each wedge, cover in plastic wrap, and refrigerate. In a small bowl, whisk pomegranate juice with vinegar, mustard, shallot, salt, and pepper. Whisk in oils.

An hour before serving, bring the cheeses to room temperature. Press ½ cup of the pomegranate seeds into the blue cheese log and cut into 12 pieces. Thinly slice bread and toast it. Meanwhile, tear frisée into small pieces and toss with dressing. Arrange on 12 salad plates. Garnish each plate with 1 blue cheese slice, 1 Saint-André wedge, and 1 piece of toast. Sprinkle salads with remaining pomegranate seeds. Serve remaining toast separately. Serves 12.

HAZEL SHANK'S CHOCOLATE CAKE

- cups sugar
- cups flour
- sticks unsalted butter
- cup vegetable shortening
- tablespoons unsweetened cocoa
- cup strong coffee
- cup buttermilk
- teaspoons baking soda
- large eggs, lightly beaten
- teaspoons vanilla extract
- teaspoon salt
- cup dark rum
- ounces unsweetened chocolate, coarsely chopped
- ounces semisweet chocolate, coarsely chopped
- teaspoons honey

Preheat oven to 350 degrees. Butter 4 10-inch cake pans. Cover bottoms with parchment paper, butter the paper, and flour the pans. Over a large mixing bowl, sift 4 cups of the sugar with the flour. In a medium saucepan, combine 2 sticks butter, shortening, and cocoa. Stir in 1½ cups boiling water and ½ cup coffee and bring to a boil, stirring constantly. Stir into the flour mixture. Add buttermilk and baking soda and stir until incorporated. Set aside for 10 minutes. Beat eggs with vanilla and salt. Fold into the batter and stir until smooth. Pour batter into pans. Bake until a cake tester inserted in center comes out clean, about 35–40 minutes. Transfer pans to a rack and let cool 20 minutes. To make rum syrup, in a small saucepan combine the remaining sugar with 1 cup of water. Bring to a boil, then let cool to room temperature. Stir in rum. To make glaze, in a double boiler stir together the chocolate, butter, and honey over moderate heat until melted. Whisk in remaining coffee and remove from heat.

Remove the cake layers from pans and allow to cool completely. Trim off the top of each layer to make them flat. Brush each generously with rum syrup. Spread 3 tablespoons of glaze over 1 cake layer. Invert another layer, cut side down, on top. Repeat procedure with the remaining layers to make another cake. Place the cakes on plates and spread the remaining glaze over the tops and sides. Refrigerate 2 hours. Return to room temperature before serving. Makes 2 cakes. Serves 12. ♠

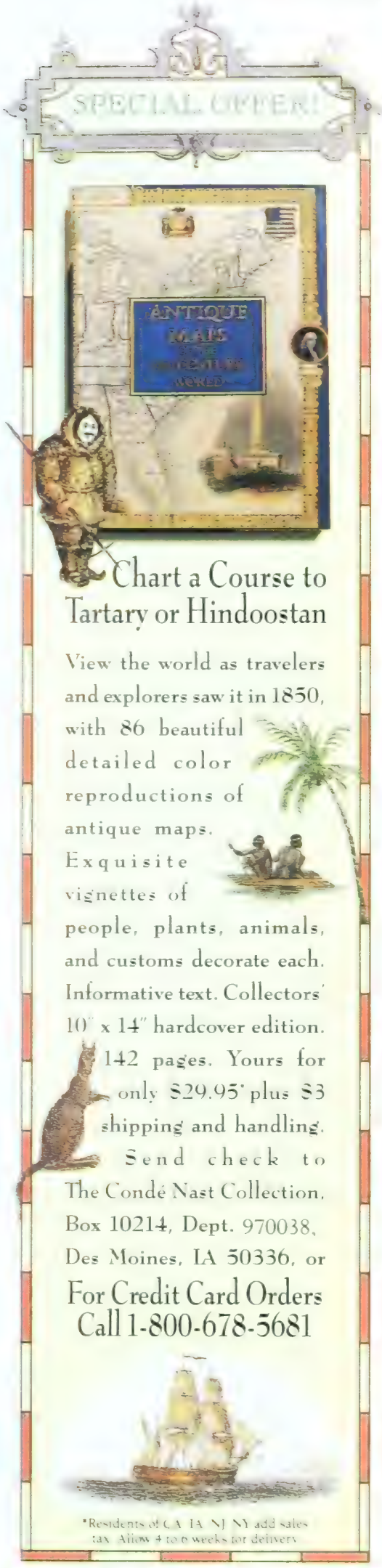
Technicolor Modern

Continued from page 118) where it ends in the combination shower stall steam room. Its trajectory leads from fire to water. All along its path the blue wall changes, interrupted by an entertainment cabinet, a fireplace, and a built-in entry table (the inspiration here is the great Italian collagist Carlo Scarpa, who layered one part of a building over another). In the older wing of the house, that same wall separates the living room from the kitchen. "The blue wall acts as a backdrop and storyboard for events like the fireplace and gives the house a theatricality," explains Israel, who was assisted in his office by project architect Steven Shortridge.

The colors, materials, and forms are most forcefully orchestrated in the master bedroom suite. Clad in panels of sheet metal, the bedroom bows out sculpturally and supports a terrace whose wood beams burst through the parapet. The study, covered in red-stained cedar plywood, rides atop the bedroom—looking like the tree house Goldberg requested. A flaring metal chimney punctuates the composition like an exclamation point.

Unlike their East Coast colleagues, architects in southern California have never really subscribed to postmodernism, and in reacting against its painted thinness often bring out the materiality of their own buildings. Israel especially makes a display of steel, concrete, stucco, and wood but warms them indoors by turning up the chromatic volume. "I was concerned that the angular design and the metal would come off as cold," remembers Goldberg. "But when Frank showed us the colors of the woods and stucco next to the metal, it softened the effect."

It is hard to imagine that this high-voltage house will ever seem routine or fade into invisibility. Like elements of a good movie set, forms are exaggerated and the natural colors heightened. For Bean the greatest surprise is that this revision of a fifties house is so friendly: "We may have looked initially at old Spanish-style houses, but this is just as well detailed and full of rare moments. I can't even decide where I want to read. At least six places are special, because they offer a nook or a cozy feeling or the light hits the room in a special way or there's a patch of garden right outside. I didn't know that could be done in a contemporary design." ♠



Canyon Ranch

(Continued from page 94) shades speaks of early risers. In Steel's sitting room a few steps away, a bulletin board is pinned with clippings, photos, notes for current projects—ephemera that Smith says are as much a part of the decoration as the jaunty 1890s American flag in the hall or the rustic sisal rugs paired with the exquisitely worn Aubussons.

The result is a house that seems fresh and familiar all at once, and it is tempting to trace the familiarity to classic films that might have shaped Steel's or Roven's vision of domestic life. He jokingly cites *The Philadelphia Story* and *Mr. Blandings Builds His Dream House;* she takes a different tack. "When I was a child, it was books, not movies, that had the greatest impact on me. And when I moved here from New York, books were the only thing I took along." She will soon be able to add a volume of her own to the shelf, a memoir titled *They Can Kill You but They Can't Eat You . . . and Other Lessons from the Front,* due from Simon & Schuster later this year. Reflecting on her rise in a town where it's tough for women to make it to the top, Steel acknowledge that naiveté worked in her favor whe she was starting out. "I didn't kno there was a glass ceiling you could hi When I was working on *Footloose,* Da Melnick nicknamed me the Tank, b cause whenever a problem came u I'd just keep going." These days Steel wiser about the ways of Hollywoo She and Roven have both learned tha the best solution to a problem at th studio sometimes comes to mind a home in the canyon. Besides, they ne er know when Rebecca might need ad vice on whether to plant sunflower next to the carrots in her garden. ♠

All-American

(Continued from page 90) bugs in resin." Running around the walls at cornice height is a line from Thomas Wolfe: "Remembering speechlessly we seek the great forgotten language, the lost lane-end into heaven, a stone, a leaf, an unfound door." It was Kirkpatrick's idea to give this room a literal headnote, and he searched for an embracing, evocative phrase to contemplate with friends at table. His search ended with this fragment from *Look Homeward, Angel.* The words sum up the author's yearning for the past and suit th mood here, but Kirkpatrick might jus as well have dipped into Wolfe's *Yo Can't Go Home Again.* He has don something remarkably like returnin home here, rescuing a well-mad house from the present and making i resonate with an earlier, lovelier time. ♠

Scavenger Style

(Continued from page 97) same glossy finish used on boat decks.

During his guided tour Murphy seems to end every other sentence, "Waste not, want not." He applies this maxim, for example, to tree trimmings; bundled together and wrapped with stainless-steel banding, birch logs have become a coffee table even Davy Crockett would love. And if the pale green dining table looks eerily familiar to the house's former owners, that's because it's made from their old front door, complete with locks and hinges. Water in a patio fountain splashes through three sawed-off crockery bowls; the corresponding halves are stored under BAM architect Fro Vakili's drafting table for future use. "I believe that you don't have to go to Paris or Italy to get the right materials," says Murphy. Then he worries about seeming parsimonious—"but raiding your own kitchen cupboard is making the supreme sacrifice, right?"

From the gleaming surgical scrub sinks in the powder room to the aluminum chairs in the dining room, it ap pears that Murphy's penchant fo industrial items is intact. So is his fond ness for garage sales; the house is filled with sofas that have been meticulously refinished or fitted with slipcovers And his desire "to make things contex tual and user-friendly" finds expres sion in the drinking fountain he built by the driveway for joggers and bikers making their way up the Santa Monica Canyon. "You know," says Murphy, "it's like one of those thousand points of light that George Bush was always talking about." ♠

Wild Things

(Continued from page 110) Dorothea Walker has been a lifelong believer in the unparalleled natural splendor of northern California, in particular the beauty of the Sierra Nevadas and their unique wildflowers. "Although we first came here for the skiing," she admits, "Dick and I wanted a house that we could come to during the summer as well. Dick is a lover of flowers, and certainly the wildflowers were a great attraction. The mountain air makes everything look clearer and more intense, and wildflowers never seem more beautiful than they do here."

Varieties of wildflowers that thrive elsewhere on the Pacific coast have evolved hardy variants that are well adapted to the 7,000-foot altitude around the Walker house, including the majestic tower delphinium, *Delphinium glaucum,* which reaches heights of six feet; Parish's yampah, *Perideridia parishii,* a member of the carrot family; and mountain mule-ears, *Wyethia mollis,* the leaves of which take their name from a favored beast of burden of the Gold Rush pioneers. And there are always surprises: a trickle of water can create a microenvironment in which wildflowers will pop up quite apart from a completely different surrounding context. That diversity—and flair for the unexpected—is the perfect horticultural equivalent of the state and its people. ♠

The Bouverie preserve, now owned and operated by the Audubon Canyon Ranch, is open to the public for docent-led Guided Nature Walks, only by reservation. Bouverie Audubon Preserve, Box 1195, Glen Ellen, CA 95442; (707) 938-4554.

Where to find it

OVER
tory Wall **cotton on cushions,** to the trade at thill for showrooms (212) 755-6700

ONTENTS
ge 8 Violin, by Miriam Slater, similar at Tobey Moss Gallery, Los Angeles (213) 933-5523

TYLE
ge 54 *A Million Moms and Mine,* **book** by Leah maiko and Kids, in hardcover at Liz Claiborne res; to order send check or money order for 1.95 (hardcover) or $5.95 (paperback) plus 05 shipping (NY/NJ residents add sales tax) Liz Claiborne's Women's Work, Box 726, Dept Radio City Station, New York, NY 10101 (allow 6 weeks for delivery)

ANYON RANCH
ages 58–67 Decoration, by Michael S. Smith esign, 8944 Burton Way, Beverly Hills, CA 211; (310) 278-9046 **Architecture,** by ncipal-in-charge Marc Appleton and project chitect Mark Billy of Appleton, Mechur & ssocs., Los Angeles (310) 399-9386 **Flowers,** y Laura Design, Sherman Oaks (818) 907-5615 y appt. **Lamp wiring and shading,** by Paul errante, Los Angeles (213) 653-4142 ecorative **paint finishes,** by Jim and Carolyn ussell, Ventura (805) 648-6224 **58–59** hagreen **box,** similar at Paul Ferrante (see bove). Antique French, Italian, and Chinese extile **pillows,** similar at the Lotus Collection, San rancisco (415) 398-8115. 19th-century **ubusson,** similar to the trade at Y & B Bolour, os Angeles (310) 659-1888 **60** Southern Harbor nahogany **chaises,** from Weatherend Estate


Jimtown, USA

Furniture, to order (800) 456-6483 **61** 19th-century **Aubusson,** similar to the trade at Y & B Bolour (see above). French **table,** c. 1850, and rush-seated **bench,** c. 1830, similar at West World Imports, Pasadena (818) 449-8565 Crewelwork linen/cotton **fabric on bench pillows,** English Oak Leaf linen/cotton **fabric on bench cushions,** at Bennison Fabrics, NYC (212) 941-1212. Kashmiri wood **candlesticks,** at Ireland Pays, Santa Monica (310) 396-5035 by appt. Wainscott (#11) handloomed reproduction **rug,** to order at Thomas K. Woodard, NYC (212) 988-2906 Tribute to John Fowler hand-blocked linen/cotton **fabric on sofa,** to the trade at Hazelton House, for showrooms (416) 925-4779 American **tavern table,** c. 1780, similar at Oveda Maurer, San Anselmo (415) 454-6439 **62–63** 1920s plaster/straw **bas relief,** similar at Nonesuch Gallery, Santa Monica (310) 458-3773 Corone **cotton on sofa,** at Fortuny, NYC, for showrooms (212) 753-7153 Faded Floral linen cotton **fabric on wicker chair,** Faded Floral on Oyster linen/cotton **fabric on armchair,** at Bennison Fabrics (see above) 19th-century Chinese **garden seat,** similar at the Gallery, Palos Verdes Estates (310) 375-2212 Narrow Stripe **cotton on large pillow,** to the trade at Clarence House, for showrooms (212) 752-2890 19th-century **Aubusson,** similar to the trade at Y & B Bolour (see above). 19th-century Indian **marble table,** similar to the trade at Minton-Spidell, Los Angeles (310) 657-0160 **64** Schoolhouse **pendant lamps,** c. 1915, at Urban Archaeology, NYC (212) 431-6969 Pressed-tin **ceiling,** by W. F. Norman Corp., to order from Classic Ceilings (800) 992-8700 Pennsylvania Bar (#1A6) handloomed reproduction **rug,** to order at Woodard (see above) Custom mahogany **bulletin board,** similar at Jefferies, Newport Beach (714) 642-4154 Mortefontaine **chintz on sofa,** Aurelie **cotton on chair,** to the trade at Clarence House (see above). 19th-century French **table,** similar at Hideaway House Antiques, Los Angeles (310) 276-4319 Reading (#19) handloomed reproduction **rug,** to order at Woodard (see above) **Painting,** by Alfredo Ramos Martinez, c. 1932, similar at Louis Stern Galleries, Beverly Hills (310) 276-0147 **65** Floral Spray **wallpaper,** to the trade at Rose Cumming, for showrooms (212) 758-0844 **Coverlets,** reproduction **step stool,** antique **painted table,** similar at Auntie Barbara's Antiques, Beverly Hills (310) 285-0873 Le Brun cotton **toile for shades,** to the trade at Cowtan & Tout, for showrooms (212) 753-4488 Rittenhouse Square (#130-BT) handloomed reproduction **rug,** to order at Woodard (see above) **66** Cherrywood **sleigh bed,** from Grange Furniture, for dealers (212) 685-9494 Gustavian-style **painted table,** to order at Karl XII Swedish Antiques, Los Angeles (213) 852-0303 **Voysey rug,** similar to the trade at Y & B Bolour (see above) 1" sq. unglazed ceramic **mosaics** for Key Border, 1" hexagon unglazed ceramic **mosaics** for background, both from American Olean, for dealers American Olean, 1000 Cannon Ave., Dept. HG, Lansdale, PA 19446 Custom **center table,** to order from Michael S. Smith (see above) French fruitwood **chaise,** c. 1825, similar at Durenberger & Friends, San Juan Capistrano (714) 493-1283 Trevor Stripe (#2666) **cotton on chaise,** to the trade at Henry Calvin Fabrics, for showrooms (415) 565-1981 **67** Country Wood Venetian



blinds, from Hunter Douglas, at Angeles Carpets, West Hollywood; for other dealers (800) 327-8953 Oxford Americast porcelain-finished oval **tub,** from American Standard, for dealers (800) 821-7700 ext. 4023

DANA DELANY OFF-CAMERA
Pages 68–73 Design, by Kevin Walz of Walz Design, 143 West 20 St., New York, NY 10011, (212) 229-2299 **Architecture,** by Michael W. Folonis, AIA, Santa Monica (310) 450-4011 **Color,** by Donald Kaufman Color, NYC (212) 243-2766 **Curtains,** by Mary Bright, NYC (212) 677-1930 **68** Cold Spot **sofa,** plywood/brass **coffee table,** Dana **chair,** Café steel **side table, carpet,** to order from Kevin Walz (see above) **Coffee table fabrication,** by Excellent Cabinet Co., Douglaston (718) 229-6026 Custom hand-painted **cotton on armchair,** similar to order from Carla Weisberg, NYC (212) 627-7632 **Carpet fabrication,** by Shyam Ahuja, NYC (212) 644-5910. Linen Scrim (#HC77100) **linen for curtains,** to the trade at Decorators Walk, for showrooms (516) 249-3100 **69** Silk **blouse,** at Equipment, NYC (212) 249-2083 **70** Bauerware **vases,** similar at Buddy's, Los Angeles (213) 939-2419 Cartoccio **crystal vase,** by Fontana Arte, at Diva, Los Angeles (310) 278-3191 **Stereo,** from Luxman, for stores (800) 458-9626 **Lamp,** to order from Kevin Walz (see above) **Lamp fabrication,** by Renaissance Workshop, North Haven (203) 239-4829 Unika Stripe **mohair on pillows,** to the trade at Unika Vaev, for showrooms (800) 237-1625 **71** Steel Bar **floor lamp,** sectional **chaise,** to order from Kevin Walz (see above) **Shearling on chaise,** to the trade at Spinneybeck, for showrooms (800) 482-7777 Doria II **wool on chaise,** to the trade at Jack Lenor Larsen, for showrooms (212) 674-3993 **72** Brass **baseboard,** by Renaissance Workshop (see above) Custom **maple table,** Cove maple **chairs,** all by Roy McMakin for Domestic Furniture Co., to order at Domestic Furniture Co., Los Angeles (213) 936-8206 Arbre de Perles **candelabra,** at Diva (see above). Tirio polyester **organza for curtains,** to the trade at Intair, for showrooms (305) 573-8956 Checkerboard **table,** at Venice Garden Furniture, Venice (310) 399-4727 San Clemente **chaise,** at Cottage Shops,



Los Angeles (213) 658-6066 **Landscaping,** by Jay Griffith, Venice (310) 392-5558 **73 Mirror, bed,** to order from Kevin Walz (see above) **Mirror fabrication,** by Treitel-Gratz, Long Island City (718) 361-7774 **Bed fabrication,** by Excellent Cabinet (see above) Corcho **pressed cork on cotton backing on headboard,** to the trade at S. Harris & Co., for showrooms (800) 999-5600 Suede **mules,** from Manolo Blahnik, for stores (212) 582-3007 Ventner linen **floorcovering,** to the trade at Rosecore Carpet, for showrooms (212) 421-7272 **Body pillow** with silk hand-painted sham/metallic pillowcase, to order from Carla Weisberg (see above)

REVIVAL HOUSE GLAMOUR

Page 74 Flamme bronze **sconce,** by Garouste & Bonetti, at Neotu, NYC (212) 982-0205 Sevigne **cotton on pillow,** at Fortuny, NYC, for showrooms (212) 753-7153 17th-century **lamp,** similar at Charles Cooper Antiques, New Orleans (504) 523-4718 Giubileo wool/silk **paisley draped over armchair,** to the trade at Clarence House, for showrooms (212) 752-2890 **76** Louis Philippe **mirror and sconces,** similar at Licorne, Los Angeles (213) 852-4765 19th-century French **armchairs,** 18th-century French **letter box,** 19th-century needlepoint **footstool,** similar at Wallach & Jiavis Antiques, Los Angeles (310) 278-5755 **77** Baron Adolf de Meyer's **photograph,** similar at G. Ray Hawkins Gallery, Santa Monica (310) 394-5558 **78** Annie Kelly's **photographs,** similar at Gallery of Contemporary Photography, Santa Monica (310) 399-4282 **Stone lion,** similar at Indian Style, Los Angeles (310) 659-7525 Parisienne **wrought-iron chairs,** from Woodard, for dealers (517) 723-7881 Antico majolica **plates,** from Cottura, for stores (800) 348-6608 **79** Mazzarino **cotton on chairs,** Glicine **cotton for curtains,** at Fortuny (see above) Custom silk **tablecloth,** by Hutton Wilkinson, Los Angeles (213) 874-7760 The Porter leather **club chair,** by Thomas Callaway Benchworks, Los Angeles (310) 828-1030 by appt. **80** Milliken **wallpaper,** to the trade at Clarence House (see above). Lucrezia **cotton on sofa center pillow,** at Fortuny (see above) Granite **table** with palm fronds, by Jim Ganzer, similar to order at the Gallery of Functional Art, Santa Monica (310) 450-2827 **81** Barberini **cotton on chair,** at Fortuny (see above)

FLOWER CHILDREN

Pages 82–83 Furniture and **clothing** information, at Rachel London's Garden, Malibu (310) 456-0216 by appt. **83** Lycra polka dot **baby-doll dresses** with pink roses, at Bébé Thompson, NYC; Karl's, Philadelphia; Splash, Studio City; for other stores (310) 456-0216

ALL-AMERICAN IN BEVERLY HILLS

Pages 84–91 Decoration, by Jarrett Hedborg Interior Design, Sherman Oaks (818) 501-4239 **Landscape design,** by Frank Perrino, Granada Hills (818) 992-4908 **84–85** Garden **pergola,** by Stephen Derek Weiser Architect, Santa Monica (310) 397-3570. Handmade **porch swing,** to the trade at Richard Mulligan–Sunset Cottage, Los Angeles (213) 650-8660 **86** Handmade Arrowback **chairs** with Shaker Tape seats and Greggia breakfast **table,** to the trade at Richard Mulligan (see above) Hunter Original **ceiling fan** (#25604), from the Hunter Fan Co., for dealers (901) 745-9222 **87** Antique **oar and ice fishing decoy,** similar to the trade at Richard Mulligan (see above) Cotton twill (#1762) **fabric on sofa and chairs,** to the trade at Henry Calvin Fabrics, for showrooms (415) 565-1981 **Painting over mantel,** James Tarr's *The Artist's House,* similar at Los Angeles Fine Art Gallery, Los Angeles (310) 855-2599 Palazzo viscose/bemberg **fabric on living room chairs and for curtains,** to the trade at Donghia Textiles, for showrooms (800) 366-4442 Louis XVI mahogany **table with marble top,** similar at R. M. Barokh Antiques, Los Angeles (213) 655-2771 Gondola **bench** (#537), to the trade from Therien Studio Workshops, for showrooms (310) 657-4615 Refinement (#15385) **brass lamp next to sofa,** to the trade at Chapman, for showrooms (212) 532-0045 19th-century Italian **marquetry table,** silver-plated reproduction **bouillotte lamp,** similar at J. F. Chen, Los Angeles (213) 655-6310 Antelope bronze/glass **coffee table,** to the trade from Corbin Bronze, for showrooms (816) 842-0496 Custom wrought-iron **curtain rod,** by Douglas Murray, to the trade at Mimi London, Los Angeles (310) 855-2567 **88–89** Regency-style **table,** to the trade at Rose Tarlow–Melrose House, for showrooms (213) 651-2202 **Decorative painting and design,** by Nancy A. Kintisch, Los Angeles (213) 663-3930 Chinese Pewter hand-hammered **wallpaper,** to the trade at Roger Arlington, for showrooms (212) 752-5288 Bi-spheroid **pendant fixture** with sand-etched glass bowl, to the trade at Morrison Lighting, for showrooms (415) 883-2362 **90 Painting,** similar at Los Angeles Fine Art Gallery (see above) **91** Nantucket handmade **chair,** to the trade at Richard Mulligan (see above) Belmont handwoven cotton **plaid on chair,** to the trade at Fonthill, for showrooms (212) 755-6700 Oxford blue cotton **sheets, pillowcases, and shams,** from the Ralph Lauren Home Collection, for stores (212) 642-8700

SCAVENGER STYLE

Pages 92–97 Decoration, by Brian Murphy with project manager Julie Hart of BAM Construction/Design, 1422 Second St., Santa Monica, CA 90401; (310) 393-3252 **92** White denim Swayback **sofa** and Wingback **chair,** from Shabby Chic, for stores (310) 394-1975. **93** Florian cotton/viscose **moiré and satin stripe o sofa,** to the trade at Manuel Canovas, for showrooms (212) 752-9588 **94** Custom **gate,** b Brian Murphy and Gale McCall, to order from BAM (see above) **95** Aluminum **chairs** (#1006) with white powder finish, by Emeco, for dealers (717) 637-5951 **96** Weatherend mahogany **bench** (#5412), from Weatherend Estate Furniture, to order (800) 456-6483 **97** Slate-topped **tree trunk table,** to order from BAM (see above). Steel/plastic **lamps,** by Brian Murphy ar Simon Maltby, to order from BAM (see above)

NORTHERN LIGHTS

Pages 100–05 Decoration, by Stephen Shubel Design, 110 Pacific Ave., Suite 226, San Francisco, CA 94111; (510) 843-7866 by appt; Stephen Shubel Design, Le Moulin Brégeon, 49490 Linières-Bouton, France. Cotton duck (#RL1638-2) **fabric on stuffed furniture,** to the trade from Robert F. Lehr Corp., division of Decorators Walk, for showrooms (516) 249-3100 **100–01** Leopard Velvet handwoven **silk on pillows,** to the trade at Old World Weavers, for showrooms (212) 355-7186. Stars cotton/rayon **fabric on pillow,** to the trade at Schumacher, for information (800) 552-9255. Italian ceramic **jars on shelves,** antique **Khmer jar,** similar at the Ginsberg Collection, Los Angeles, San Francisco. Small giltwood **mirror,** at Turner Martin, Palo Alto (415) 324-8700 **102 Spear,** Correia **glass ball** with stars on coffee table, similar at Turner Martin (see above). Paris **coffee table** (#8601) of bleached birch veneer with silver-leafed top, to the trade at Donghia Furniture, for showrooms (800) 366-4442 Venetian Tub reproduction **gondola chairs,** to the trade at Regency House, for showrooms (415) 626-0553 Gilded **flowerpot,** at Sue Fisher King, San Francisco (415) 922-7276. Carnavalet **cotton on large pillows,** at Fortuny, NYC, for showrooms (212) 753-7153. Italian **centerpiece on coffee table,** at Ginsberg (see above). Paris gentleman's **dresser,** $3,500, to order from Stephen Shubel (see above) **103** Regency **stool** ram's head **table,** similar at Drum & Co., San Francisco (415) 788-5118. Telescoping brass **floor lamp** (#5121P), to the trade from Phoenix Day, for showrooms (415) 822-4414. 17th-century **portrait,** attributed to Murillo, similar at Brown-Karren Antiques at Collective Antiques, San Francisco (415) 621-3800. Regency **chairs,** similar at Foster-Gwin Antiques, San Francisco (415) 397-4986 Repptrust (#2940) Indian handloomed **cotton for tableskirt,** Caroline Antique Taffeta (#6511) **silk on chairs,** to the trade at Henry Calvin Fabrics, for showrooms (415) 565-1981 **104** Italian giltwood **pouf,** $3,000, to order from Stephen Shubel (see above). Arte della Lana wool/silk **damask on pouf,** to the trade at Clarence House, for showrooms (212) 752-2890. Tizio halogen **lamp**

n desk, from Artemide, for dealers (516) 694-292 **105** Tema polyester/polyacrylic **fabric on eadboard,** to the trade at Intair, for showrooms 05) 573-8956. Stained alderwood **bedside ible** with Biedermeier finish and black lacquer et, $3,200, to order from Stephen Shubel (see ove). Argos **marble lamp,** to the trade at onghia (see above). Athena Brodée (#300) otton/viscose **fabric for bedskirt and illowcase,** to the trade at Nobilis-Fontan, for howrooms (908) 464-1177

ARRYING ON WITH CRAFTS

ages 112–13 Steel **mantel,** $4,500, **dining hair,** $1,200, **screen,** $3,000, and **gate,** $2,200, o order from **Gale McCall,** 6529½ West Blvd., nglewood, CA 90302 (310) 677-2664 **114 lison Cooper Tile,** Box 3095, Manhattan Beach, CA 90266; (310) 546-9001. **115 James-Randell,** 768 North Fair Oaks Ave., Pasadena, CA 91103; (818) 792-5025

ECHNICOLOR MODERNISM

ages 116–121 Architecture, by Franklin D srael Design Assocs., 254 South Robertson, Beverly Hills, CA 90211; (310) 652-8087 **andscaping,** by Jay Griffith, Venice (310) 392-558 **Contracting,** by Lawrence Garcia Construction, Los Angeles (310) 204-5432 **116 Chair,** at Venice Garden Furniture, Venice (310) 399-4727. **118** Kjaerholm leather/stainless-steel **bench** and wicker/stainless-steel **chairs,** to the rade at ICF, for showrooms (800) 237-1625 Wall-mounted double-jointed (#515) **faucet,** from Chicago Faucet Co., for dealers (708) 803-5000 Stainless-steel (#ASI 3660B) **cooktop,** from Wolf Range, for dealers (310) 637-3737 **121** Smeraldo cotton **coverlet,** cotton jacquard **pillow shams,** Botticelli cotton **pillow shams and sheets,** at Frette, Beverly Hills, NYC Eames plywood **chairs,** from Palazzetti, for stores (212) 832-1199

GARDENING IN SMALL SPACES

Page 122–23 Garden design, by Robert M Fletcher & Assocs., 1000 Monument St., Pacific Palisades, CA 90272, (310) 459-6204

JIMTOWN, USA

Pages 126–33 Architecture, by Fernau & Hartman, 2512 9th St., Space #2, Berkeley, CA 94170; (510) 848-4480 **Selected antiques,** similar at Jimtown Store, Jimtown (707) 433-1212 **130** Bessan Cotton Chenille **fabric on sofa,** to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Antique embroidered **linen portrait on chair pillow,** similar at Kelter-Malcé, NYC (212) 675-7380 by appt. French bistro rattan **chairs in dining room,** to the trade at Howard Kaplan Antiques, NYC (212) 674-1000

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HG–House & Garden (ISSN 0018-6406) is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills, CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Bernard H. Leser, President; Pamela van Zandt, Executive Vice President–Secretary; Eric C. Anderson, Executive Vice President–Treasurer. Second-class postage paid at Beverly Hills, CA, and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Magazine Registration File No. 9016. Canadian Goods and Services Tax Registration No. R123242885. Subscriptions, in U.S. and possessions, $24 for one year, $46 for two years; in Canada, $41 for one year, including GST. Elsewhere $43 for one year, payable in advance. Single copies U.S. $4, Canada $4.50. For subscriptions, address changes, and adjustments, write to House & Garden, Box 53916, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new address and old as printed on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order. Manuscripts, drawings, and other material submitted must be accompanied by a self-addressed stamped envelope. However House & Garden is not responsible for loss, damage or any other injury as to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs, or transparencies) or any other unsolicited material.

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TIMELESS ROOMS

I go for muted colors, and few of them. —*JOHN DICKINSON*



DATE 1973 **PLACE** San Francisco
DECORATOR John Dickinson
CONCEPT During the sixties and seventies Dickinson, like Michael Taylor, helped pioneer the cool white California look. Sculptural forms, metal, and menswear fabrics were among his trademarks. His influences included Jean-Michel Frank and Frances Elkins; he, in turn, influenced scores of younger designers, including Angelo Donghia.
SETTING The former dormitory of a Victorian firehouse that Dickinson renovated for his own use.
ELEMENTS Groups of comfortable love seats and chairs mix with overscale pieces, which provide drama *and* practicality: the art nouveau dining table is also a desk; storage cabinets are built into the plinths beneath the giant phrenology busts—salvaged store props. Ten Victorian armchairs serve as dining chairs.
FLOOR PLAN The dining table acts as an unobtrusive dividing line between the living area and the work/music area. Because Dickinson liked to change furniture arrangements, he placed electrical outlets all around the floor.
COLORS The space's muted palette defers to the aged plaster walls, left their original "smoky topaz." Gray appears on everything from the industrial carpeting to the reversible pillows—charcoal suit-flannel on one side, camel hair on the other.
LIGHTING Dickinson's "Alice in Wonderland porcelain mushroom" table lamps are supplemented by standard architects' lamps, which the designer even employed as spotlights.
FINAL ANALYSIS "I like a clean look."

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Creating Beautiful Rooms with a Simple Palette

Bedrooms You Want to Live Ir

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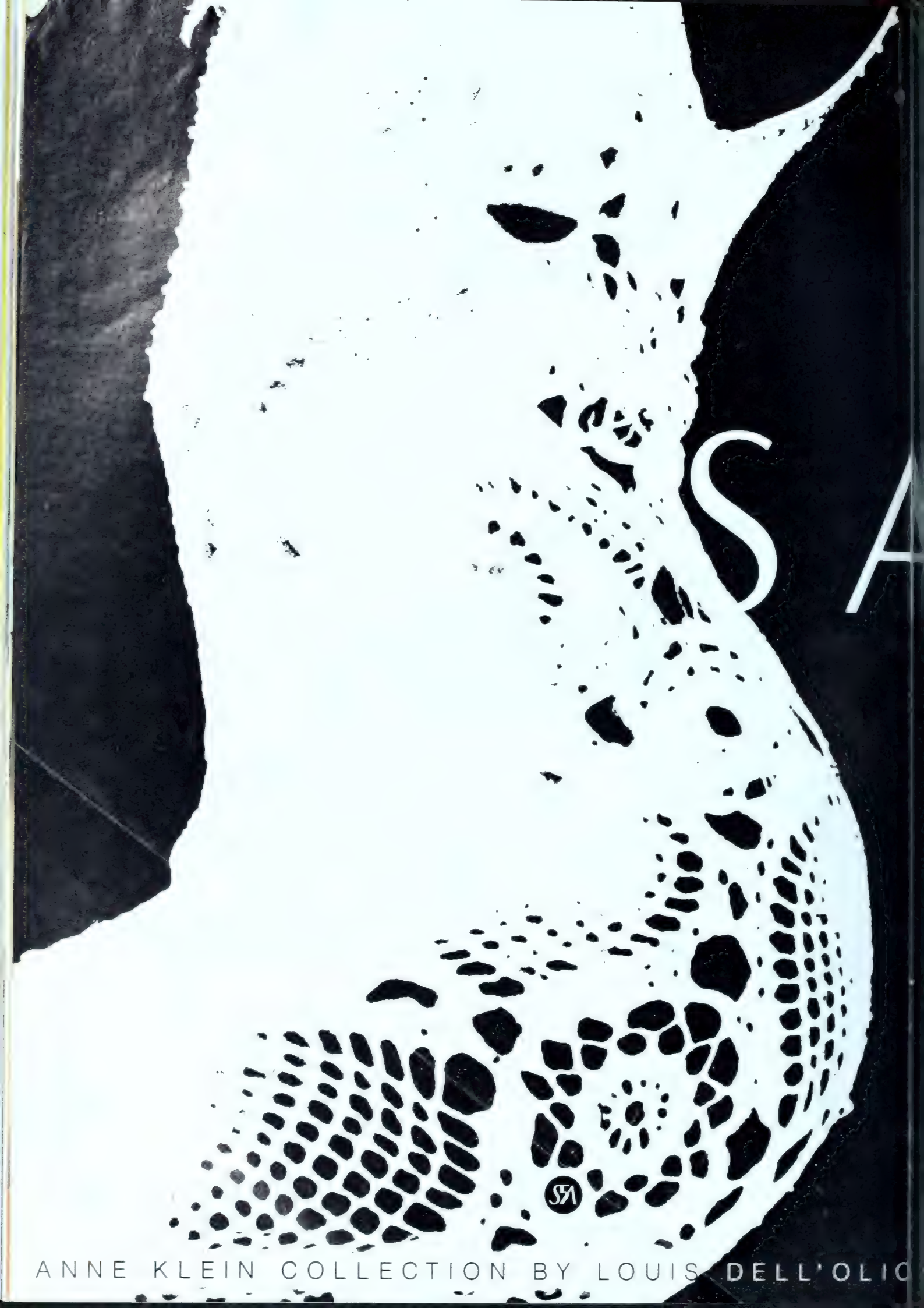
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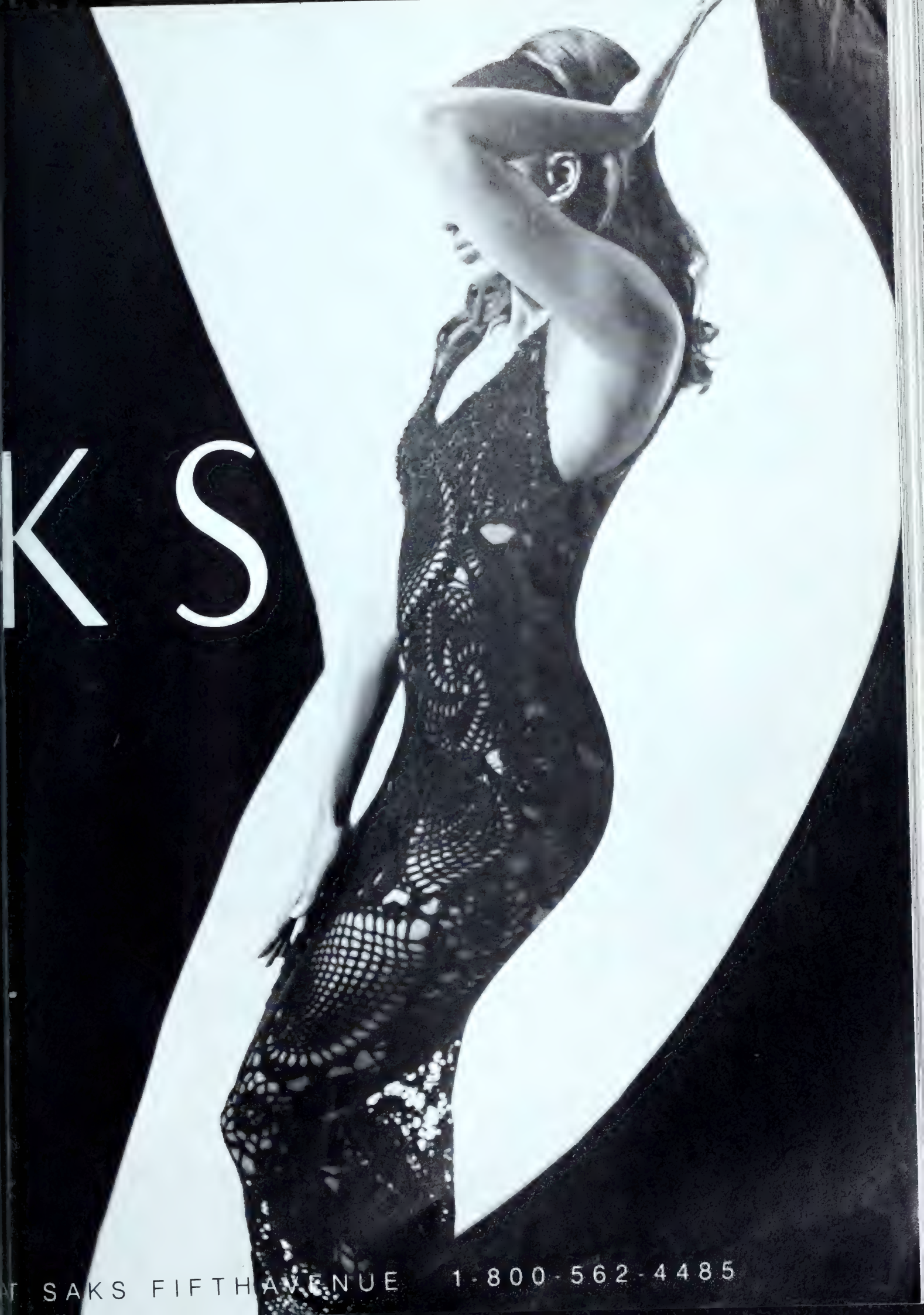


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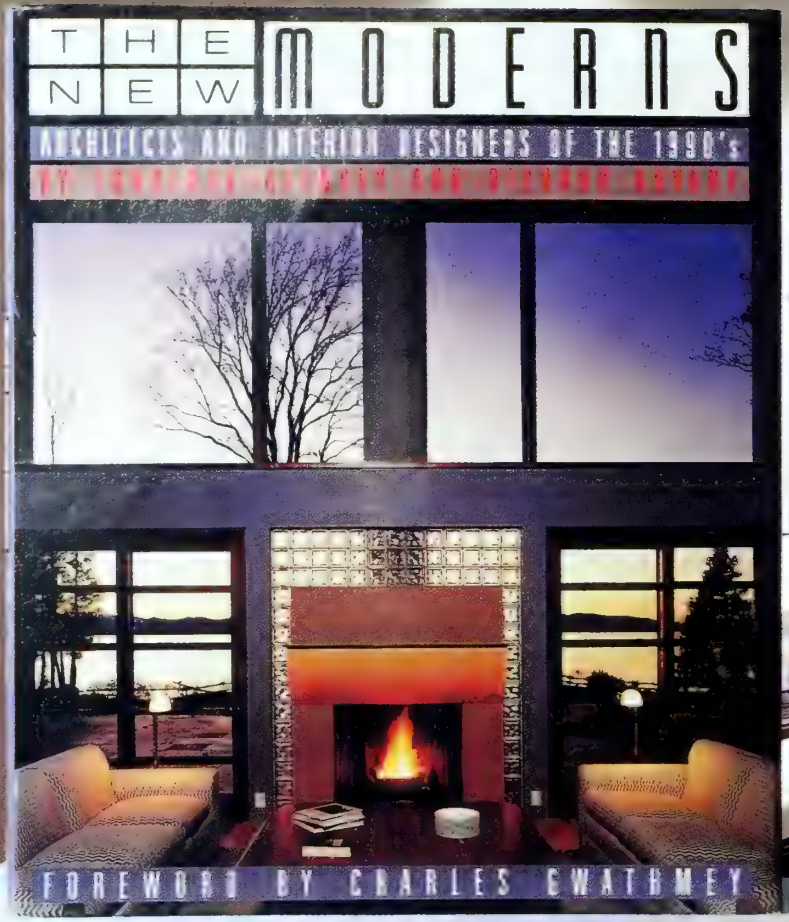


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Fashion designer Linda Allard revels in her Connecticut garden. Page 108.



Mediterranean Spanish is among the varied mix that defines the Miami mode. Page 124.



Designer Eric Bergère conjures up medi[a] magic in his Paris living room. Page 1[40].

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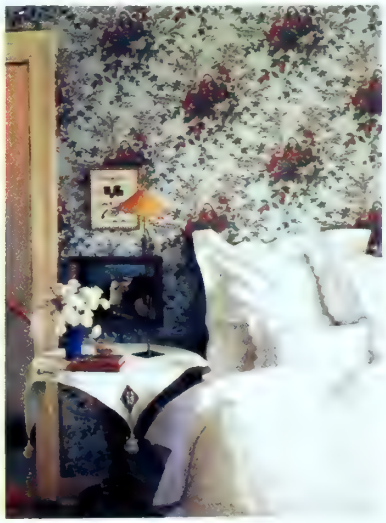
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MARCH HG



COVER
Designers Elaine Grant and Matthew Larkin found old floral wallpaper, mellowed with time, in a bedroom of their house in the Berkshires; they completed the romantic mood with delicate white bed linens and an antique table topped with a tea cloth. Other bedrooms, other visions, see page 163. Details see Resources. Photograph by David Frazier.

HOUSE & GARDEN March 1993 Volume 165, Number 3

PHOTO HELMUT NEWTON



YVES SAINT LAURENT

rive gauche




ANNE KLEIN
ANNE KLEIN II

HG

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MARCH



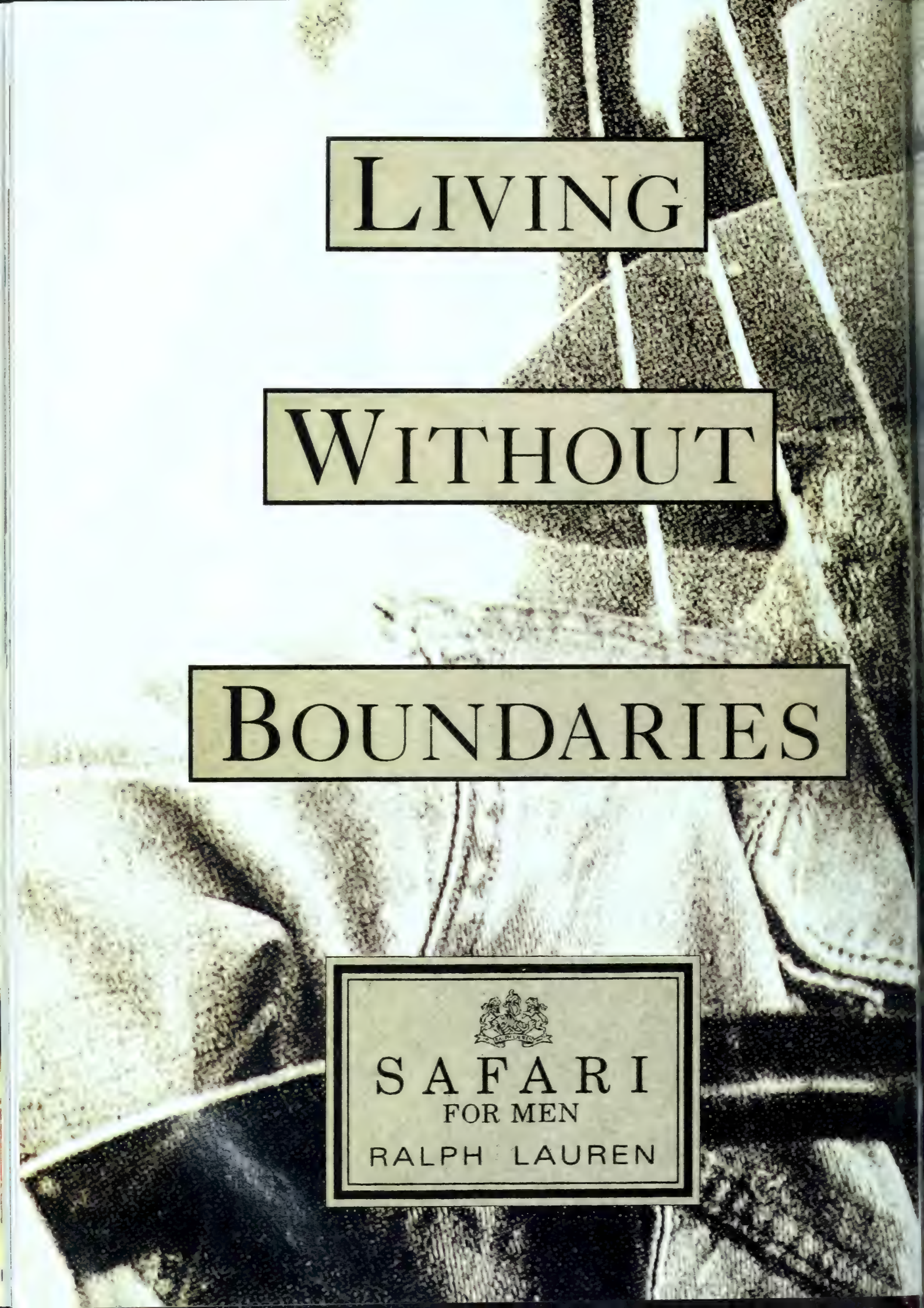


WM. B. DEWEY



With her husband, Greg, Nina Ramsey shows off her monogrammed pillows, above left. Page 42. Above center: The dramatic coastline of California's Santa Cruz Island. Page 56. Right: Pressed-glass dolphin candleholder, c. 1850, from the Stradlings, NYC. Page 64.


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Contributors Notes



JOHN DOLAN

Jason Epstein is a found of *The New York Review Books* and editorial direc and vice president of R dom House. For HG writes about two superb r taurants in Miami Beach city he finds himself visiti frequently these days. O of his cookbook authors, food insider who can alw get a table," introduced h to both the venerable Jo Stone Crab and the new Mano. Epstein says he d covered South Beach histo at the former and "a geni of a chef" at the latter.



EVELYN FLORET

Anne Rosenzweig began her restaurateur's career more than a decad ago as an unpaid cook's apprentice in several New York restaurants. In 1985 she opened Arcadia, where she is a co-owner and the chef behind what she calls "in novative American" cuisine. In this issue Rosenzweig, the author of *The Arcadia Seasonal Mural and Cookbook*, shares favorite hors d'oeuvre recipes from Arcadia. Rosenzweig also serves as vice chairman of Manhattan's landmark "21" Club.



PETER FREED

Stephen Drucke joins HG this month as features director, re porting news and trends on the Ameri can home front. A Condé Nast veteran of *Vogue* and *Self*, his most recent stint was at *The New York Times*, where he launched "Styles of the Times" and edited the paper's "Home" section. "People's houses tell you who they are; you can always tell the species by the nest," says Drucker, who lives in Manhattan and Bridgehampton.


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Deborah Webster is a contributin editor who returned to the States thre years ago following ten years in Pari two of them as HG's European edito In this issue she explores the history fringe and other upholsterer's trim which she calls "the icing on the cake. Webster lives in an 1865 guest cottag in Connecticut.



Glenn Albin, the editor of *South Flori da* magazine, surveys the cast of charac ters in the revival of Miami Beach Albin, a former managing editor of *In terview* magazine and a New Yorker fo ten years, recently moved back to Mi ami Beach, his birthplace and an area he describes as "wildly inspiring." Al bin lives in a Morris Lapidus building facing the Miami skyline on Biscayne Bay and is at work on a biography of the legendary architect, also the de signer of the Fontainebleau Hotel.



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By Eric Berthold







For Chris Bundy (*above right*), thin is definitely in. "Because I play with long thin strips of steel, my furniture takes on a somewhat gestural quality, like a drawing or sculpture," says Bundy, who began his career in metalwork as a welder, then joined up with artist Kenny Scharf to create chairs, lamps, beds, and a sofa. Nevertheless, now that he has ventured out on his own, Bundy considers his hand-forged pieces—among them the raw wrought-iron chair (*above left*) and the blued-finish steel wing chair (*top left*)—"more furniture than art." He feels function is paramount —and he never wants anyone to ask, "What is that thing in the living room?" (Toxic Arts, 718-599-3443 by appt.)

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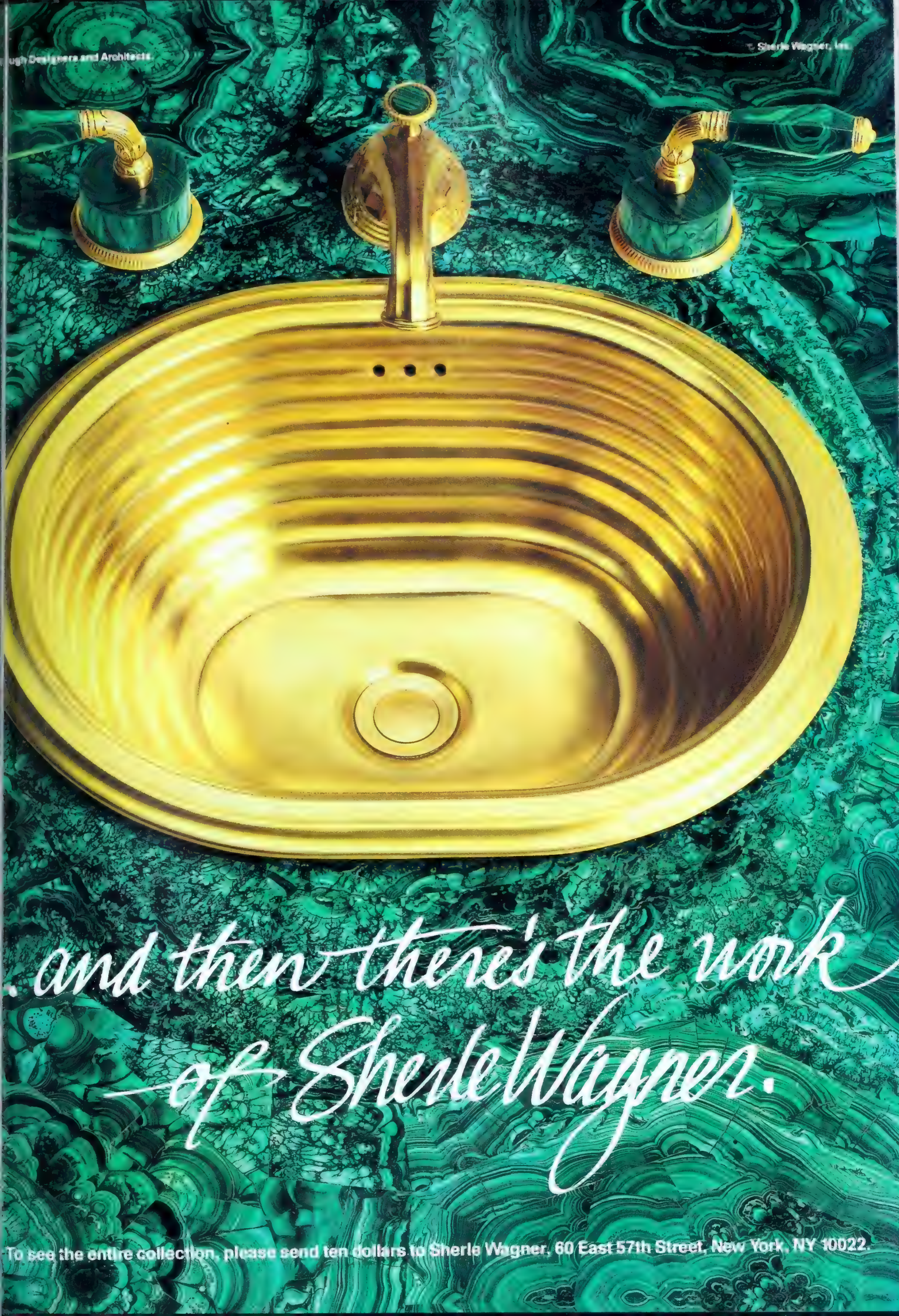
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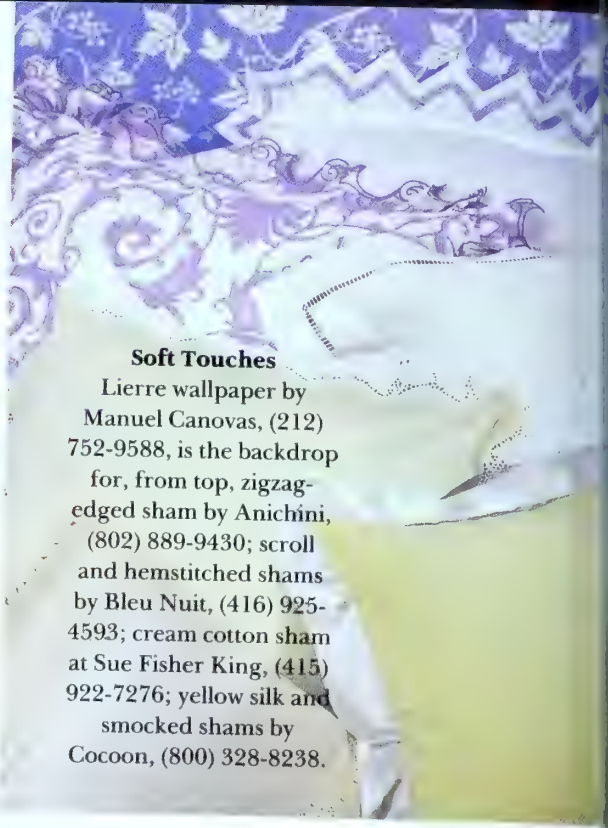

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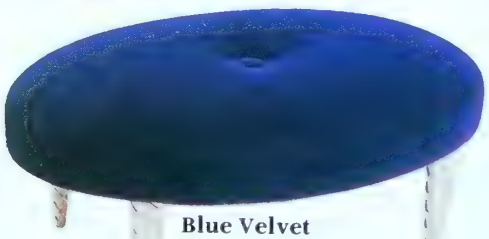


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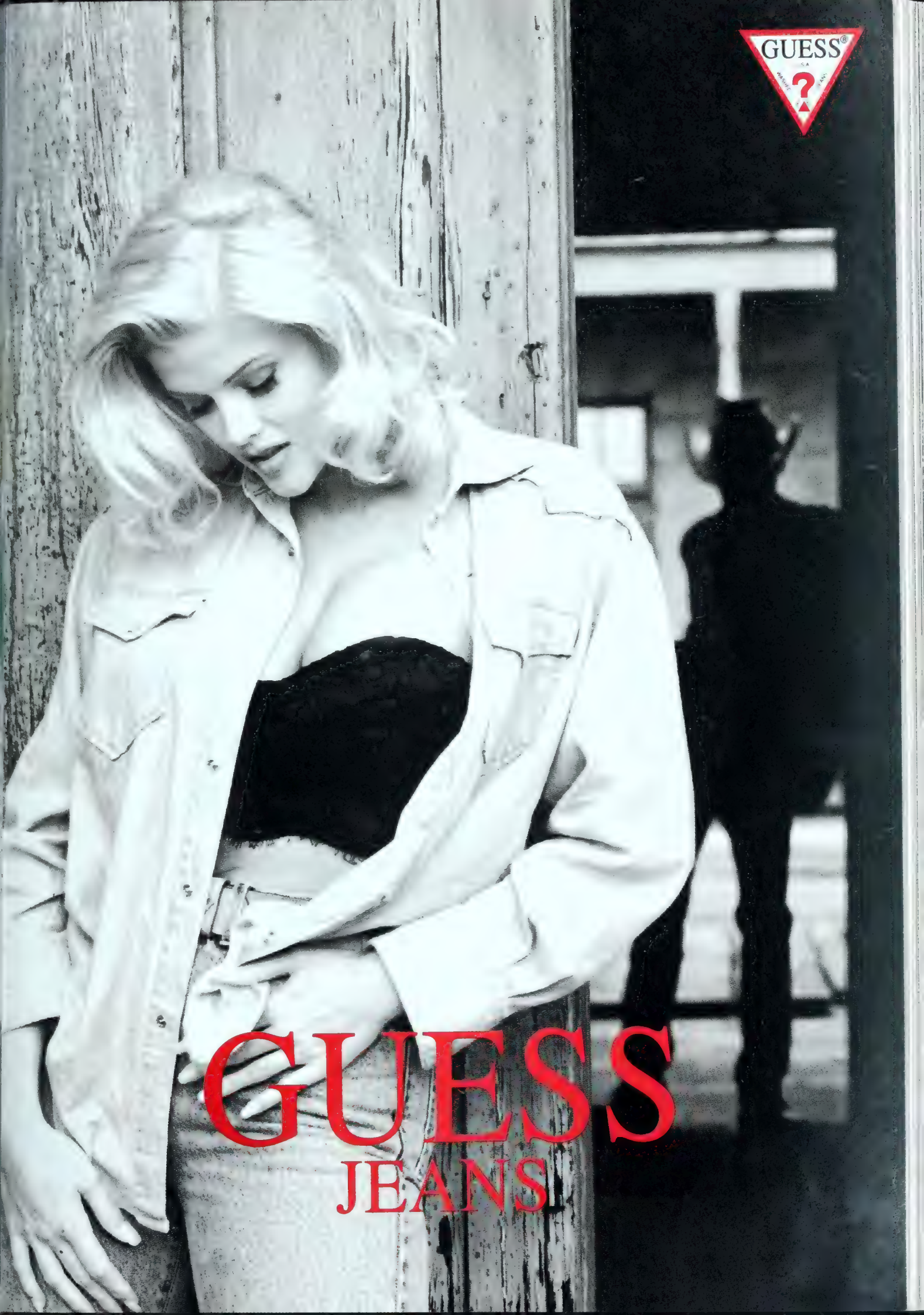
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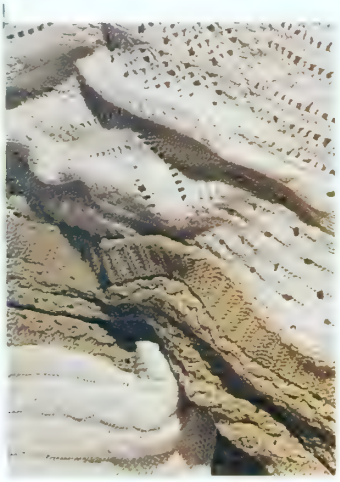
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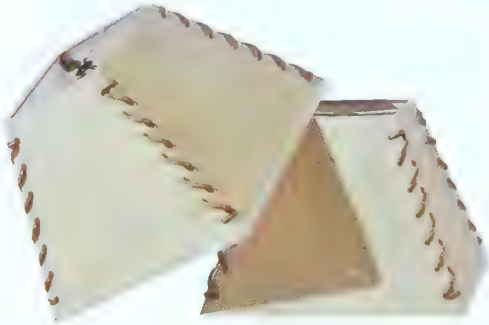
Everblooming Sunflower tile (*above*) from Concept Studio, Corona del Mar (714) 759-0606.



English Manner New from London's Mulberry at Home, campaign chair (*right*) in paisley chenille, to the trade at Lee Jofa, (201) 438-8444, and retail at ABC Carpet & Home, NYC (212) 473-3000.







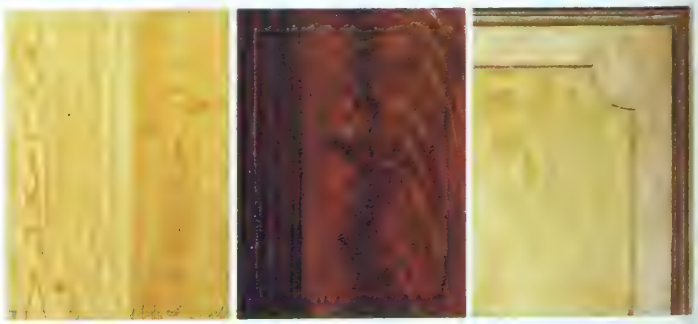
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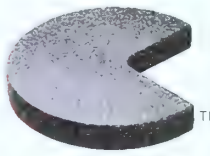
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News

HG REPORTS FROM THE HOME FRONT

By Denise Martin

Inside Story Upholstery tacks are becoming a design element in themselves, not only on furniture but also on walls and floors. Case in point: the oversize nailheads edging the sea grass carpet in Craig Raywood's music

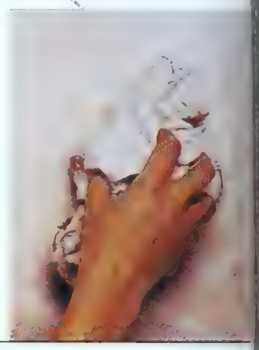


room in the 1992 Royal Oak Showhouse. "They're not really holding the carpet in place," says the New York–based designer. "They're purely decorative. It's framing with a new twist. And it's not expensive. The nailheads for the 14-by-16-foot room cost $350; to add a border to the rug would have cost three times that." Wiener Werkstätte stool, in Clarence House horsehair, from Macklowe Gallery, NYC. Sea grass and antique Aubusson from Stark.

Parsons Revival "I've done a lot of marine and aeronautical work," says interio designer Joseph Braswell, "and a room is a room if it floats or flies. All interior design i about space relationships." That conviction helped to win Braswell the honor of lead ing Parsons School of Design's once celebrated interior design department out o mothballs. The program, the oldest in the country, had been swallowed up by the de partment of architecture and environmental design in 1970, a victim, says associat dean Timothy Gunn, of "the revolution of the 1960s." Not that counterrevolution i what Braswell, a Parsons alumnus, has in mind. After polishing their drawing skills thi year—"The whole point is to see with your hands," he says—the first class of thirty stu dents will move on to such traditional areas of study as color theory and historic rooms but they'll also tackle computers, business management, and environmental issues, in cluding recycled and hypoallergenic materials. Says Braswell, "We can't dismiss th fact that we're approaching the millennium."

Costs of Living For a color wash—a decorative painting technique in which a layer of glaze is applied by hand over a base coat—for a newly prepared wall, 10 by 15 feet, including materials (all fees approximate, depending on size of total job and configuration of room):

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$250	Bernard Uehlein Painting & Decorating, Hinsdale, Illinois (708) 654-8555
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$500	James Griffith, Clarendon Springs, Vermont (802) 438-5394
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SOURCES: NATURAL RESOURCES DEFENSE COUNCIL; *THE WALL STREET JOURNAL*

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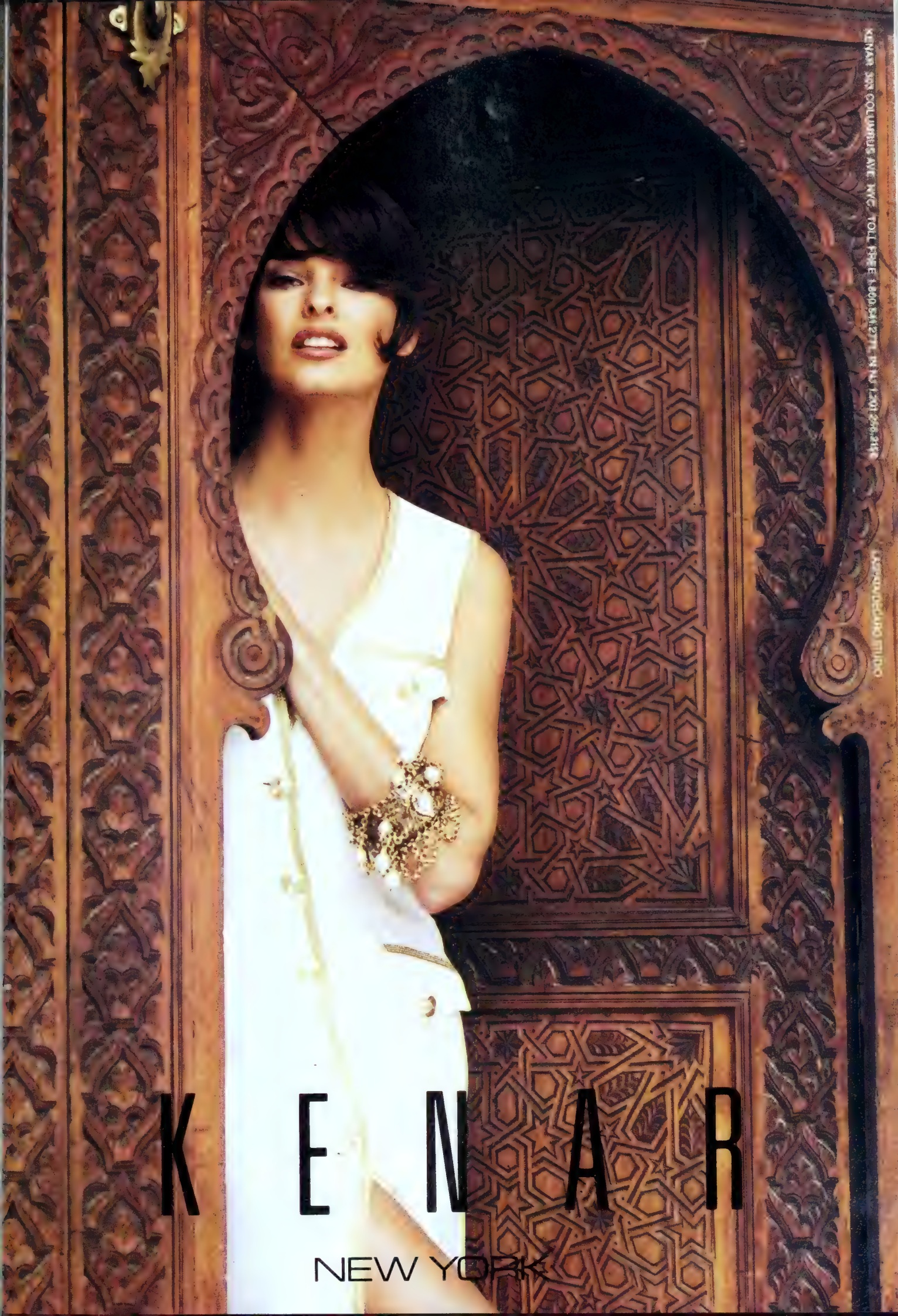


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Set for Everyday Life

After making a hit decorating rooms for movies, Nina Ramsey is designing props for real people

BY MARGOT GURALNICK



To Nina Ramsey one of the major differenc between designing objects for real life a creating movie sets is the fear that yo work will be noticed on-screen. "If the aud ence is thinking about the decor too much, ther something wrong," she says. "The role of the set is support the story." And God forbid your work shou look too new. "In decorating for film you have to f tor in the appropriate layers of time. Nothing can too pristine or clean or off-the-rack perfect. When desk drawer is opened, it has to be filled with old ro of Scotch tape and pencil stubs and a piece of a teac that broke ten years ago."

At thirty-four, Ramsey has devised so many chara ter-building desk drawers that she long ago lost cour Her portfolio is also jammed with snapshots of enti interiors—from a fully stocked racehorse veterina an's office to a ratty motel room—that she helped i vent in a matter of days out of whole but tattered clot

Offered a job assisting celebrated New York theat designer John Lee Beatty when she was just out high school, the Manhattan native decided to skip co lege and get a running start on her career. From th ater she went on to work for a television commerci production company (where she met her husban Greg Ramsey, a director-cameraman then just startin out) and managed to leap from gofering to set dec rating within a month. The years that followed are blur of backdrops for Ivory soap, Polaroid, Michelo Bounce fabric softener, Oldsmobile, and Coca-Co commercials. Of course, certain assignments ar memorable, such as the time she had to dye the gra green, the swimming pool water blue, and rearrange stand of towering palm trees for a camera film ad: "W had palms at the location, they just weren't in the righ place." And then there was the long stint in Jamaic pulling together a tourist board commercial. On rain days Ramsey wrote a reggae song in the local patoi recorded it in Kingston (thanks to a deejay employe as the production's mural painter), and watched "Gum my Duppy" hit the Jamaican music charts.

What Ramsey is best known for, however, are th movie sets she's decorated. *Life Lessons,* Martin Scor sese's contribution to *New York Stories,* included a fa cat art collector's apartment Ramsey furnished wit flora-sprouting chairs that evoked the four seasons– and the full-blown taste of the eighties. For *Parenthoo* she captured the comforts of suburbia—chintz clu chairs, crayon-scarred banisters, ant farms, and all And for *Married to the Mob,* she and production de signer Kristi Zea distilled Miami-style high camp i a honeymoon suite with waves crashing around th

Nina Ramsey, above left, designs on a dining room table layered with her pillows, napkins, and an all-green collection of flea market vases. Left: In the living area a McDermott and McGough cross-shaped painting towers over a pile of Ramsey's Alphabet pillows and a rose-covered chair she made as a prop for the movie *New York Stories.* Details see Resources.

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fireplace, leaping dolphin lamps, and a turquoise pom-pom-dotted, maribou-fringed, cut-velvet bedspread.

For all of these jobs Ramsey searched the stores, flea markets, and streets for props. But when she couldn't find rose-festooned chairs, dotty bedspreads, or even "simple pillows and sheets with personality," she fabricated them herself—which is what led to her now year-old company, Archipelago, and her latest career as a housewares designer out to reinvigorate the napkin, place mat, guest towel, and pillow for starters. "It's amazing how many ways you can interpret a twenty-four-inch square," she says, sitting in her living room/dining room/at-home factory in New York's East Village surrounded by piles of napkins: navy linen edged with a white running stitch à la children's cowboy hats; natural linen appliquéd with prim green bows and covered buttons bunched as grapes; crisp ivory cotton and satin bordered with ecru wedding-dress looping.



Though Ramsey envisions "settings for linens to live in," her products are too versatile to be typecast

Ramsey initially did all of the stitching, pressing, silk-screening, and shipping herself on a dining table with Greg pinch-hitting when necessary. Now she has stables of needleworkers—"close by so I can keep an eye on the details"—but she still assembles every prototype and packs every order at home, shipping pillows bearing giant monograms and guest towels edged with bridal satin to hundreds of stores around the country and to followings in London, Tokyo, and Hong Kong. Though she still relies on some of the tricks of her old trade—"As I design, I like to envision settings for my linens to live in"—her products are far too versatile to be typecast. So is Ramsey herself: she plans eventually to tackle bath towels, bed linens, dishes, flatware, furniture, and "everything else for the house I dream about."

Scattered throughout the apartment are reveries in progress: sawtooth-trimmed sheets, vibrant bath towels faced with her trademark pom-poms, a lamp made out of a half-scale dress form, a hanging lampshade with crawling cherubs hot-glued all over it. There's also a pair of green velour-covered chairs, a screen with corrugated-glass panes, a steel throne, and many other things that began life as props. "We've never gone out and bought an actual piece of furniture," says Ramsey, rolling her eyes. "This place is a real set decorator's special"—except that there's not a trace of wear and tear in sight. ♠



Ramsey stitched all of the linens in the master bedroom, top, and even silk-screened the monogram on the pillow. Above: She lined her glass-topped dining table with Chinese ritual paper that glows against her linen napkins. Right: Ramsey's pom-pom-dotted towels rest on a bathroom shelf under a Czechoslovakian vase that put in an appearance in *New York Stories*.

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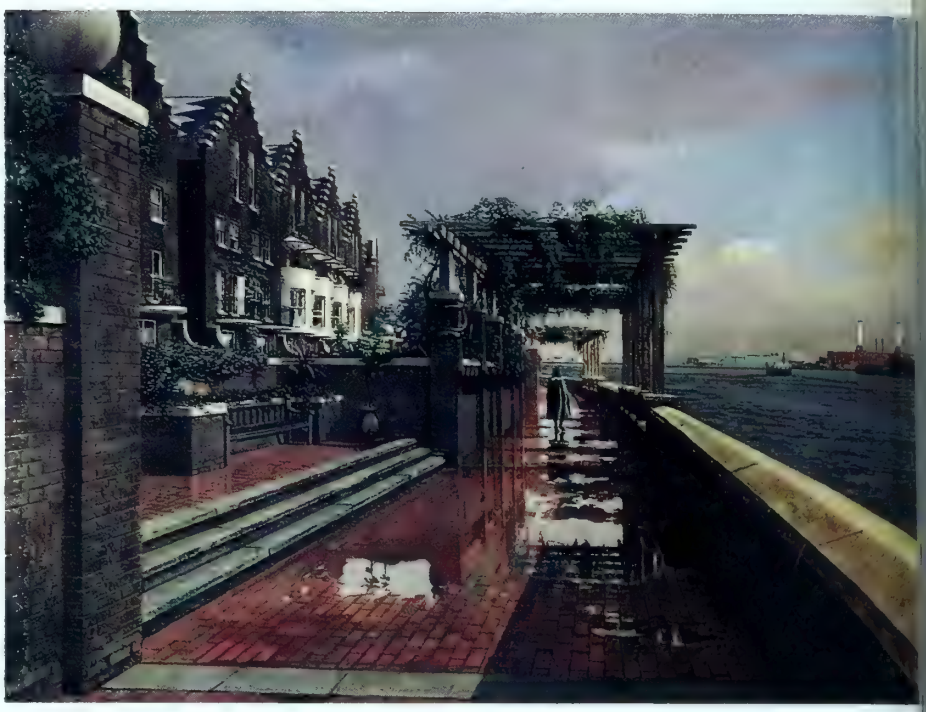
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I.MAGNIN

Sorcerer at the Drafting Table

Architectural artist Carl Laubin transforms the subject of blueprints into the stuff of dreams

BY GAVIN STAMP



Writing of "that kind of architectural draughtsmanship which I hold to be most important to the welfare of architecture, the draughtsmanship that shows the public what to expect in what is not yet built, and what to look for in it when it comes into being," the British architect and historian H. S. Goodhart-Rendel asserted that "when architecture again becomes pleasant to draw, many happy draughtsmen will arise to celebrate its restoration." That was in 1951, when the pictorial perspective—the watercolor rendering th depicts a design in three dimensio sitting in context on the ground seemed a thing of the past. The mo ern movement was in the ascenda and anything so subjective and pre ty was eschewed as potentially m leading. Buildings had to h represented in purely objective ge metrical drawings—plans, elev tions, and sections—which ma nonarchitects, including clients, ha difficulty understanding. The resu was an architecture that, whatever i merits, was often arrogant, alie and utterly unloved by the public.

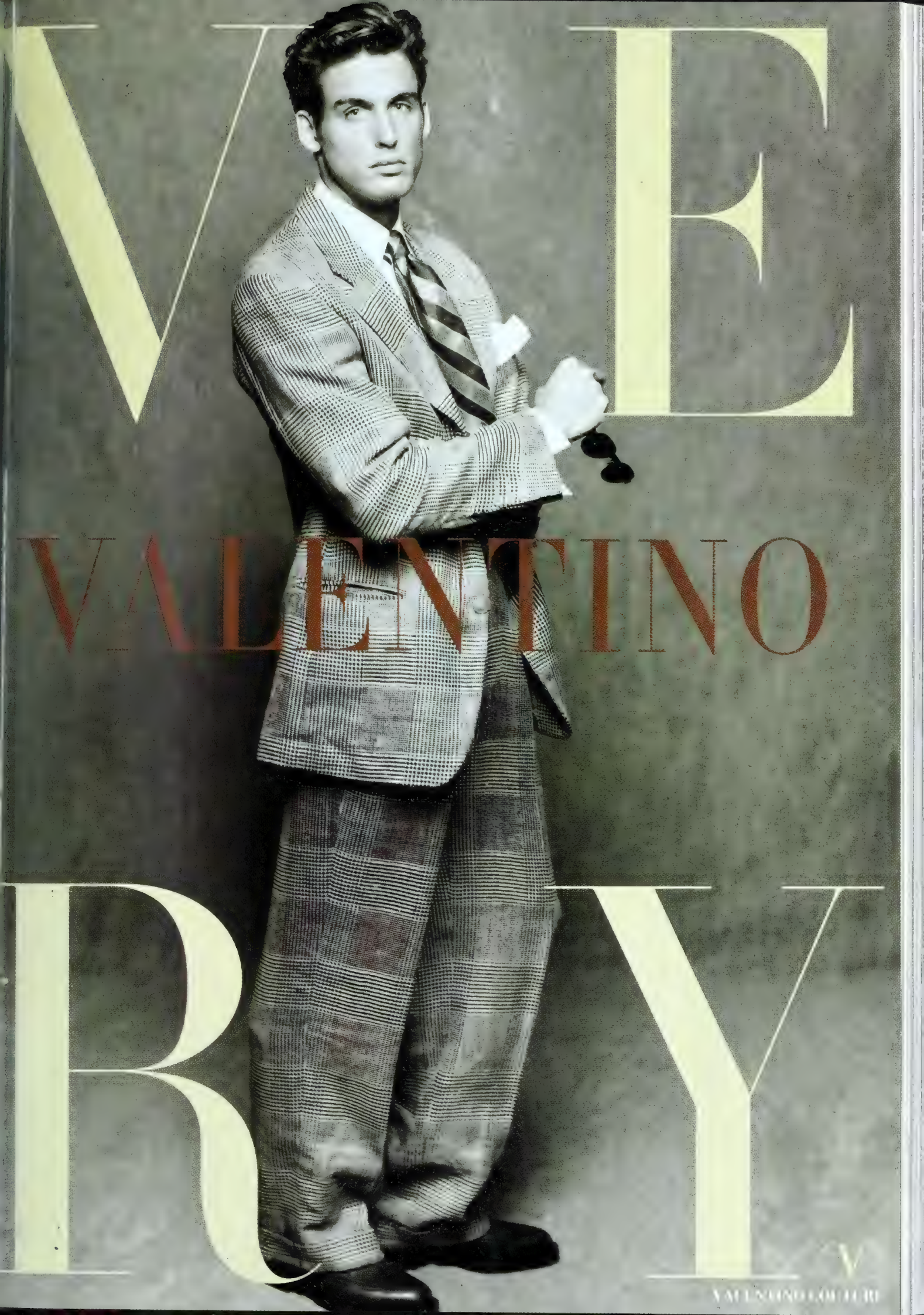


But what Goodhart-Rend prophesied has come to pass. The r vival of a more traditional archite ture, a new classicism, has gone han in hand with the revival of fin draftsmanship. Architects are agai rendering their designs in perspe tive, using color and pictorial tec niques. Above all, there has been th emergence, in Britain, of the e traordinary talent of Carl Laubi No other architectural artist today producing such evocative and s phisticated work, images that n only convey a convincing impressio of a design in three dimensions b show it in use, inhabited, its surface weathered, taking its place alongsid the buildings of earlier ages.

Carl Laubin suddenly emerged i



Carl Laubin, above, painted a perspective of Jeremy Dixon and Edward Jones's design for Compass Point on the Isle of Dogs, top, showing brickwork as it would look after years of weathering. Left: Unlike many architectural artists, Laubin is adept at rendering people. His dexterity animates a view of a Covent Garden interior proposal by Dixon and Jones.


VALENTINO
VALENTINO COUTURE





In a series of paintings such as *Atlantis at Sunrise*, above, Laubin helped the architect Leon Krier conceive a visionary city of classical buildings. Right: Commissioned by the Centre Georges Pompidou for an exhibition of contemporary designs for châteaus in Bordeaux, *Le Rêve d' architecte à Bordeaux* depicts a fanciful interior stocked with references to the region's architecture and vineyards.

1986. I well remember the shock of seeing his paintings of Jeremy Dixon's designs for enlarging the Royal Opera House in Covent Garden which showed the piazza under an evening sky and the new colonnades bustling with life. It was a shock of unalloyed pleasure and of recognition: here was an accomplished artist of a kind we had not seen for decades. I inquired and was told that Laubin was an architectural assistant in Dixon's London office who painted in his spare time and had been persuaded, reluctantly, to produce a perspective of the controversial project for the opera house.

The real story is a little more complicated—and interesting. Laubin is an American, born in New York City in 1947. He studied architecture at Cornell University, where the influential architectural historian and critic Colin Rowe opened his eyes to the past, especially the Renaissance, and impressed him with the idea of a modern "collage city" full of the same sort of happy collisions and coincidences that now occur in Laubin's own urban scenes.

After graduating from Cornell, he moved to London and worked for ten years with a firm of orthodox modernist architects before joining Dixon, a designer who is at home in various styles. Intrigued by his b- liant draftsman who worked a fo- day week to leave time for painti- Dixon asked Laubin to execute a p- spective of the firm's housi- scheme for Compass Point on t- Isle of Dogs, then under constr- tion. The result was a view of the - bled row houses as they might lo- after a few years, with their bri- work mellowed and puddles on t- riverside terrace reflecting t- cloudy London sky. Dixon was e- dently impressed, for the ope- house perspectives soon follow- Then came commissions from arc- tects Leon Krier, John Outram, a- John Simpson to render their clas- cal designs, and Laubin's career to- off. He now paints arc- tecture full-time.

In some ways Laubi- perspectives are quite d- ferent from those of t- past. For a start, he pai- in oils, rather than gouache or watercol- giving his images rich c- oring and depth (th- technique also perm- overpainting as a desi- evolves in response Laubin's three-dime- sional exploration of form). If his work has a- link with the Briti- school of draftsmansh- that flourished in the fi- four decades of this ce- tury, it is closer to the fastidiously d- tailed watercolors of the prolif- Cyril Farey than it is to the drama- impressionism of William Walc- Edwin Lutyens's favorite render- Rather Laubin must be compar- with architect-artists of the neoclas- cal period who painted visions of a- tique splendor with luminous clarit- such as Leo von Klenze and Ka- Friedrich Schinkel in Germany J. M. Gandy in England.

Laubin's work is also reminisce- of early twentieth century Briti- landscape painters like Algern- Newton, who portrayed Lond- streets with almost surrealist pre-



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Classical details embellish Laubin's portrait of an architectural print dealer.

sion. Newton's spaces tend to be empty and eerily melancholy, however, whereas Laubin's teem with life. Here he scores over almost all other perspectivists, past and present, for, unlike them, he can draw people and does not need another hand to introduce figures in front of the accurate "setting-up" of a building. (The son of a musician who painted, Laubin took life classes at school as part of his training.) And his figures are memorable, tantalizing: a solitary girl on Dudgeon's Wharf, modeled on the artist's wife; circus acrobats in the Covent Garden piazza; surpliced choirboys crossing a redesigned Paternoster Square near Saint Paul's Cathedral.

But Laubin's greatest strength is that he gives an air of time's passage to architects' conceptions, for patina is crucial to the beauty of architecture. It is all too easy to imagine how steel and concrete will look after a few years in the London atmosphere—which is why Laubin generally prefers depicting classical buildings with their masonry that takes on a subtle layering of textures with age. Nevertheless, unwilling to be stylistically typecast, he has done commissioned perspectives of the arid modernist interior of Colin St John Wilson's new British Librar and, off his own bat, painted Cesa Pelli's slick Canary Wharf Tower, al though these are far from his mos compelling works. His romantic rea ism veered close to sentimental clich in depicting the rather twee English ness of a villagelike development a Poundbury commissioned by th prince of Wales.

Laubin is at his best representin the schemes of architects who inter pret the monumental classical pas with imagination and vigor. Paint ings of Leon Krier's ideal city of At lantis, set in a landscape reminiscen of the Canary Islands, are particular ly captivating and belong in the grea tradition of architectural fantasies Although Laubin is a master at glam orizing the often rather pedestrian designs of our new classicists, th original fantasies to which he occa sionally turns his hand (*Le Rêv d'architecte à Bordeaux*, exhibited a the Centre Georges Pompidou comes to mind) lead me to suspect he has more imagination than some o his architect-clients. I long to see new realizations of his own architectura visions, for he is indeed a happy draftsman in a noble tradition. ♠

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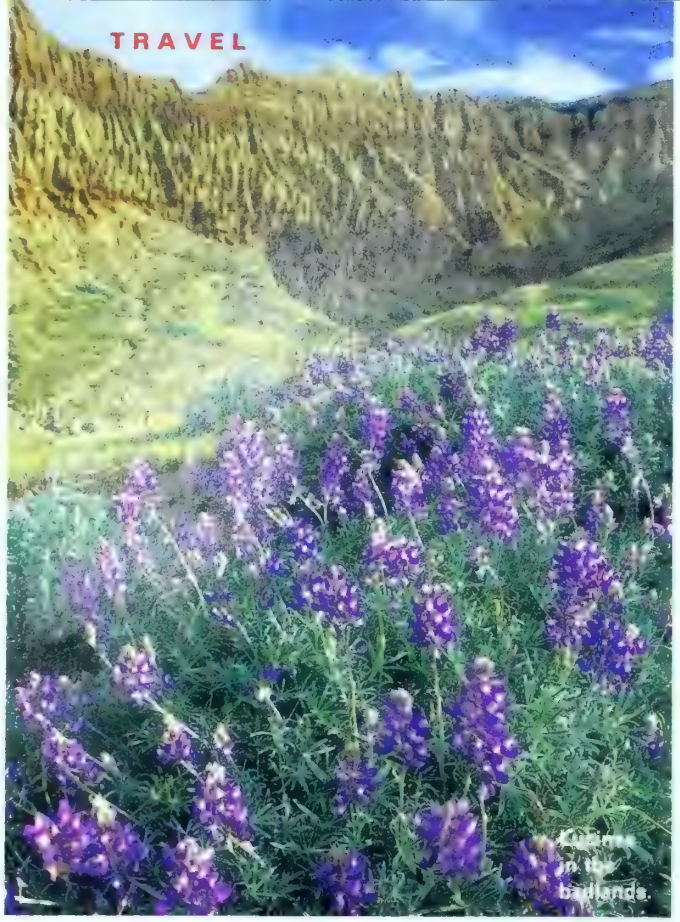
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Odyssey to California's Past

Natural and human history survive on Santa Cruz Island

BY WILLIAM BRYANT LOGAN

The pilot banks the twin-engine plane and cuts back on the throttle. The little nine-seater bounces and shimmies on the eddy currents of a stiff east wind, descending over the white caps past the streaming hair of the kelp beds toward a wall of striated rock. For a moment it seems that he intends to land the way a fly lands on a windowpane, but in the distance I can begin to make out a notch in the headlands. On the right arm of the V, there is something long, thin, and black. This, he laconically informs us, is the landing strip.

A few minutes later we have bumped to a stop on the north shore of Santa Cruz Island. We are only twenty-three miles off the coast of California near Santa Barbara, but when the pilot cuts the engines, the loudest sounds are the wind in the grass and feet on dirt and stones. We might as well be on some small Greek island in the days before the fall of Troy.

Santa Cruz Island is a kingdom to itself, a little continent assembled of floating fragments. The V marks the fault between the island's disparate halves: one of volcanic rock that probably floated down from around Mendocino and the other of a reddish schist from somewhere near La Jolla. Coming together in the Santa Barbara Channel millions of years ago, geologists surmise, the two halves became sutured together. On the rough grass-covered slopes, dotted with volcanic outcroppings, there developed a unique ecological province. The island jay, larger and bluer than his mainland fellows, is found nowhere else, and the native species of ironwood, a primitive low tree with lobed leaves and bark almost like a wolf's fur, only here and on two neighboring islands.

For more than a century, two families, first the Caires and then the Stantons, built their own private kingdoms in Santa Cruz's central valley. The Caires turned the island to vineyards and sheep. The Stantons, calling it the ranch in the sea, made it into California's last baronial cattle spread. Until 1987 nine tenths of the island belonged to Carey Stanton, while descendants of the Caires kept control of the remaining one tenth.

Largest of the eight Channel Islands, Santa Cruz always beckoned to dwellers on the coast, but it was inaccessible to all but friends of the owners and the scientists who came to study its unique geology and ecology. Then in 1987, fearing that at his death the island would fall under the developer's bulldozers, Carey Stanton deeded all that he owned to the Nature Conservancy. At a stroke, the conservancy gained 54,500 acres, by far its largest property and its most complicated task of stewardship.

The conservancy's island manager, David Welborn, picks me up at the landing strip for the three-mile drive to the Main Ranch, where Carey Stanton lived



Whose island is this anyway?

Maybe it's your island.
So it's a tropical island. Only it hardly ever rains.
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surrounded by books and American antiques. As we bump along, Welborn notes that the conservancy eradicated more than 30,000 wild sheep, whose grazing promoted erosion. He gestures with disgust at the acres of wild fennel growing along the hillsides and the alluvial flats; it, too, will have to go. But the conservancy stewards are not fanatical. Driving through a grove of eucalyptus, Welborn wonders aloud whether it should be removed. Though the trees are not native, he says, they are welcome on a sparsely vegetated island and they are a part of California history.

He waves across an open field, beyond which are grassy red-brown hills, bare on top but thick with oak groves in the folds and hollows. "Hi, Fred!" he calls to an ancient Hereford steer with four-foot horns. Stanton's Herefords were polled—that is, hornless—but somehow Fred had not got polled. When the conservancy removed most of the cattle, his horns were too broad to let him down the chute onto the boat, so he and about a dozen companions are living out their lives here. And in a way, Fred seems the genius of the place: a creature that you thought did not exist anymore, whose very eccentricity helps him cling to life.

But not even Fred can prepare you for the surprise of the Main Ranch. Rounding a bend, the Jeep emerges onto a flat flanked with a brick warehouse, once a winery, to one side and a French provincial chapel of brick with stone quoins to the other. Beyond is a group of buildings that mix simple California adobe with the square farmhouse style of Provence and a garden awash in Seville and Castille roses with canes thicker than a man's forearm. (A ranch hands' house is now a museum that deals with the indigenous Chumash Indians.) It is strange enough to find a house at all in this wilderness, much less this improbable and beautiful cache of nineteenth-century structures. Stranger still is that the Nature Conservancy—whose members are more familiar with trackless swamps and wooded hillsides—has taken charge, along with the Santa Cruz Island Foundation, of maintaining it.

Shortly after Stanton deeded his property to the conservancy, all the Channel Islands were brought into the National Park system, but with a Byzantine mix of private and public holdings. One consequence is that the rules for visiting Santa Cruz are confusing. The simplest option is to take one of Island Packers' scheduled day-trips to various locations throughout the island. For a more thorough experience of the nine tenths of the island that once was Stanton's, visitors must apply to the conservancy. According to the conservancy's Debra Terrell, volunteers take the navy's weekly boat to the pier at Prisoner's Harbor on the north side of the island; they sleep in bunkhouses, cook their own food, and help with chores. Those able to part with about $1,800 for a four-day Wild California program study the island's ecology, botany, and geology with the scientists who know it best. These visitors stay in the ranch's guest rooms, which are furnished with antiques from Stanton's collection. Terrell, a former caterer, cooks meals and packs picnics for excursions to seldom-seen nooks of the rugged shore.

Another alternative is a weekend on the easternmost tenth of the island, with boat transportation through Island Packers and accommodations at Scorpion Ranch through Island Adventures. Unlike the Nature Conservancy, the owners of this area have not sought to erase human depredations. The result is a landscape far less neat but equally dramatic. Rusted remains of 1930s threshers are scattered about Scorpion Ranch. Up on the plateau fields once planted in barley look across to Anacapa Island, where the sun rises. If you look carefully, you can find the derrick of an antique oil rig. But if you walk four miles across this roof of the world to the opposite shore, you suddenly descend into a vale like that of Odysseus's Ithaca.

There, in a small notch above a broad beach, is a grove of olive trees, planted by Justinian Caire one hundred years ago to remind his Genoese wife of her home. I sat down to picnic in the shade of a eucalyptus grove. Hearing a noise behind me, I turned to see a peacock and three turkeys creeping toward my loaf of bread. I have no idea where they came from, but I am sure I did not dream them, any more than I'd dreamed Fred the unpolled Hereford or this hybrid island itself. It was a delight to recognize that, beneath the roar of the waves, the loudest sounds were breaking bread and the rustle of the birds. ▲

Call for visitors information: The Nature Conservancy, Santa Barbara (805) 962-9111. Island Packers, Ventura (805) 642-1393 or (805) 642-7688. Island Adventures, Ojai (805) 646-2513.

Until 1987 only the owners, their friends and employees, and the occasional scientist were welcome on the island's rugged coast.





a.d.: isabella gnanneschi. photo: javier vallhonrat



The Well-Balanced Cocktail Party

Celebrated New York chef Anne Rosenzweig caters to contemporary taste



Cocktails that mix fruit juices with vodka, gin, and champagne, plus savory hors d'oeuvres like wild mushroom pastry straws, top, and caponata on herb biscotti, above, are Rosenzweig's recipe for a party that satisfies the palate and the spirit. Shaker from Christofle, crystal from Baccarat. Details see Resources.

I remember slumbering through my first cocktail party. I was five and had spent the day watching the preparations and pleading to be allowed at least a glimpse of the mysterious main event. At the appointed hour, my father lifted me out of bed and carried me on his shoulders into the crowd. I kept my eyes at half-mast, thinking that the adult world would be revealed if its inhabitants thought I wasn't totally conscious. The house was redolent with aromas of wild rice pancakes, smoky tones of grilled wild mushrooms with garlic, and Eau de Joy—smells so lush and complex that they became impossible for my young nose to decipher. I felt drunk with pleasure.

The next morning I sifted through the remains. To my pure unprejudiced palate, everything tasted wondrous. These flavors seemed so eccentric compared with what I was accustomed to eating. And tiny nibbles seemed an exquisite way to satisfy one's hunger. I became a cocktail food junkie at an early age.

Now, as a professional chef, I am often called upon to create cocktail parties—from intimate gatherings for a few special customers to extravaganzas for five hundred varied palates. Whatever the dimensions of the party, cocktail food should be easy to eat and have grand amounts of aromatics, herbs, and savory bits. Like all wonderful food it should have rich contrasts of textures and temperatures and be nurturing without overdoing it. It's an assignment for an alchemist.

The cocktails themselves seem a much more self-determined matter. Devotees of bottled water or scotch rarely switch. But for the more adventurous I like to serve one or two cocktails made with fresh fruit juices because they are refreshing, easy to quaff, and add a spark to the food and the occasion. I also like to serve a sweet gem, like a nut cookie or lemon biscuit, after the savory food. It gives a polite sense of closure to the festivities—and lets guests know the party's over.

Since there is no poetry to an arduous struggle to make hors d'oeuvres, the recipes that follow are more elaborate in appearance than in preparation. Much can be done in advance, which will increase the pleasure of hosts and guests alike. And pleasure is the goal of the basic cocktail party maxim: that the food and drink should delight both the mouth and the spirit.

BLOODY CHAMPAGNE COCKTAIL

Pour into a champagne flute ½-inch chilled blood orange juice. Fill with icy cold brut champagne.

ZENITH

Pour 3 tablespoons pineapple juice and 3 ounces gin over ice cubes in a highball glass. Fill with sparkling water; garnish with a "stick" cut from a pineapple core.

ARCADIAN SOUTHSIDE

Put 3 ounces vodka, 1 tablespoon each lemon juice, lime juice, and orange juice, 1 tablespoon super-fine sugar, and 1 teaspoon finely chopped mint in shaker. Add ice, shake well, and strain into chilled martini glass.



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Grilled vegetables with Niçoise olive mayonnaise.

GRILLED VEGETABLES WITH NIÇOISE OLIVE MAYONNAISE

Assorted vegetables, 1–2 each of zucchini, small eggplant, carrot, fennel, potato, radicchio, endive
1 cup olive oil
1 small bunch mixed herbs, chopped
Salt and freshly ground pepper
1 cup homemade mayonnaise
¾ cup pitted Niçoise olives, puréed

Slice vegetables into different shapes (fans, coins, strips, etc.). Mix olive oil with herbs and brush on vegetables. Grill or broil at moderately high heat. Season with salt and pepper.

Arrange vegetables on a platter. They are best warm or at room temperature; if prepared in advance and refrigerated, warm briefly before serving.

Mix mayonnaise with olives. Serve on the side in small ramekins or in an edible container made by hollowing out a zucchini or radicchio. Serves 6.

CAPONATA ON HERB BISCOTTI

1⅓ cups red wine vinegar
⅔ cup balsamic vinegar
2 tablespoons sugar
⅔ cup diced red pepper
1⅓ cups diced grilled Italian eggplant
4 tablespoons chopped pitted Niçoise olives
4 tablespoons chopped basil
Salt and freshly ground pepper
3 tablespoons chopped herbs, such as rosemary and thyme
1 tablespoon olive oil
2¼ cups all-purpose flour
1½ tablespoons baking powder
½ cup grated Parmesan cheese

To make caponata, combine the vinegars and sugar in a small nonreactive pot. Cook over medium-high heat until the mixture is dark and syrupy. Add the red pepper and eggplant and simmer 10 minutes. Remove from heat and let cool 10 minutes. Add olives, basil, salt, and pepper. Chill. (This can be made 2–3 days ahead and kept, tightly covered, in the refrigerator.)

To make biscotti, preheat oven to 325 degrees. Sauté herbs in olive oil over moderate heat until fragrant, approximately 20–30 seconds. Cool.

In a mixing bowl combine flour, baking powder, and 1 teaspoon salt. Stir in herbs, cheese, and enough water to form dough, then mix 2–3 minutes. Divide into 2 equal parts. Roll out each part on a lightly floured board into a 12-by-2-inch rectangle. Place on a buttered baking sheet and brush with water. Bake 15 minutes. Remove from oven and lower heat to 300 degrees. Slice dough on a bias into ½-inch slices and bake an additional 15 minutes until golden brown. Cool. (Biscotti can be made up to a week ahead and kept tightly covered.)

Just before serving, let caponata return to room temperature and top each biscotto with a rounded teaspoonful of the eggplant mixture. Serves 6.

WILD MUSHROOM PUFF PASTRY STRAWS

4 tablespoons sweet butter
¾ pound assorted wild mushrooms, roughly chopped
1 cup sweet Marsala or port
Salt and freshly ground pepper
3 tablespoons chopped herbs (parsley, chives, basil, thyme)
4 sheets puff pastry, 8 by 10 inches each
1 egg

Preheat oven to 450 degrees. In a large sauté pan melt butter over high heat. When sizzling, add mushrooms and sauté 4 minutes, stirring frequently. Add Marsala and let flame up. Continue to cook over moderate heat until all liquid is absorbed and mushrooms are golden brown. Season with salt and ground pepper. Remove from heat and dice finely in food processor, using short bursts. Fold in chopped fresh herbs and check seasoning.

Roll out dough as thin as possible. Cover 2 of the sheets with a thin layer of mushroom mixture. Top with remaining layers, pressing down so layers adhere. Using a sharp knife or pizza cutter, slice dough into ½-inch strips. Twist each strip 5 or 6 times and place on a baking sheet, pressing ends onto sheet so pastry won't shrink.

Beat egg with 1 tablespoon water. Carefully brush each straw lightly with the mixture, being careful not to let it drip onto sheet. Bake 5 minutes. Reduce heat to 350 degrees and continue to bake until golden. Remove from oven. Puff pastry straws can be made several hours in advance. Serve at room temperature. Serves 6. ▲

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Pressed Glass *Everyman's version of crystal comes of age*

BY MARGOT GURALNICK

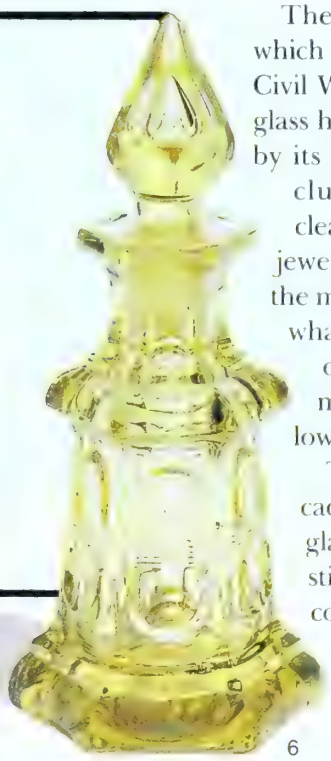

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1. Lacy cobalt creamer, c. 1835, from the Stradlings. 2. Lion butter dish, c. 1875, from Gothic Victorian's Antiques. 3. Uncle Sam mustard jar, c. 1910, from Megura/Cortina. 4. Whale oil lamp, c. 1830, from Vito Giallo. 5. Acanthus candlestick, c. 1845, from the Stradlings. 6. Canary perfume bottle, c. 1840, from Vito Giallo. 7. Amethyst plate, c. 1835, from Megura/Cortina.

AFICIONADOS OF AMERICAN PRESSE glass speak an arcane language Lincoln drapes, waffles and thum prints, and eye winkers. These patte names—and hundreds of others testify to the variety and decorati verve of nineteenth-century tabl ware that was made using the new perfected technique of shaping gla in molds rather than blowing it.

The earliest American example which date from the late 1820s to t Civil War years, are distinguished glass heavy with lead and identifiab by its musical ring. Less costly b clunky-sounding soda glass- clear as well as in a spectrum jewel-bright hues—was used fro the mid 1860s on to form compot whale oil lamps, and celery vas ornamented with a grab bag motifs that reflect the highs an lows of Victorian fashion.

Though ignored in recent d cades as uniformly fusty, presse glass in all its incarnations is no stirring renewed interest amon collectors, who zero in on the favorite patterns and colo or simply look for brilliand and a bell-like tone. ▲

Sources

An innovation of price-minded New Englanders out to steal the thunder of European cut-glass makers, pressed glass was produced fast and cheap. Prices today stretch from a low of $35 for an 1880s daisy-and-button goblet of clear soda glass to a high of $20,000 for an 1840s rare amethyst-colored ribbon-edged compote. New York dealer Diane Stradling warns that condition is a crucial factor in pricing: "disfiguring flakes" or even an internal crack can shatter value.

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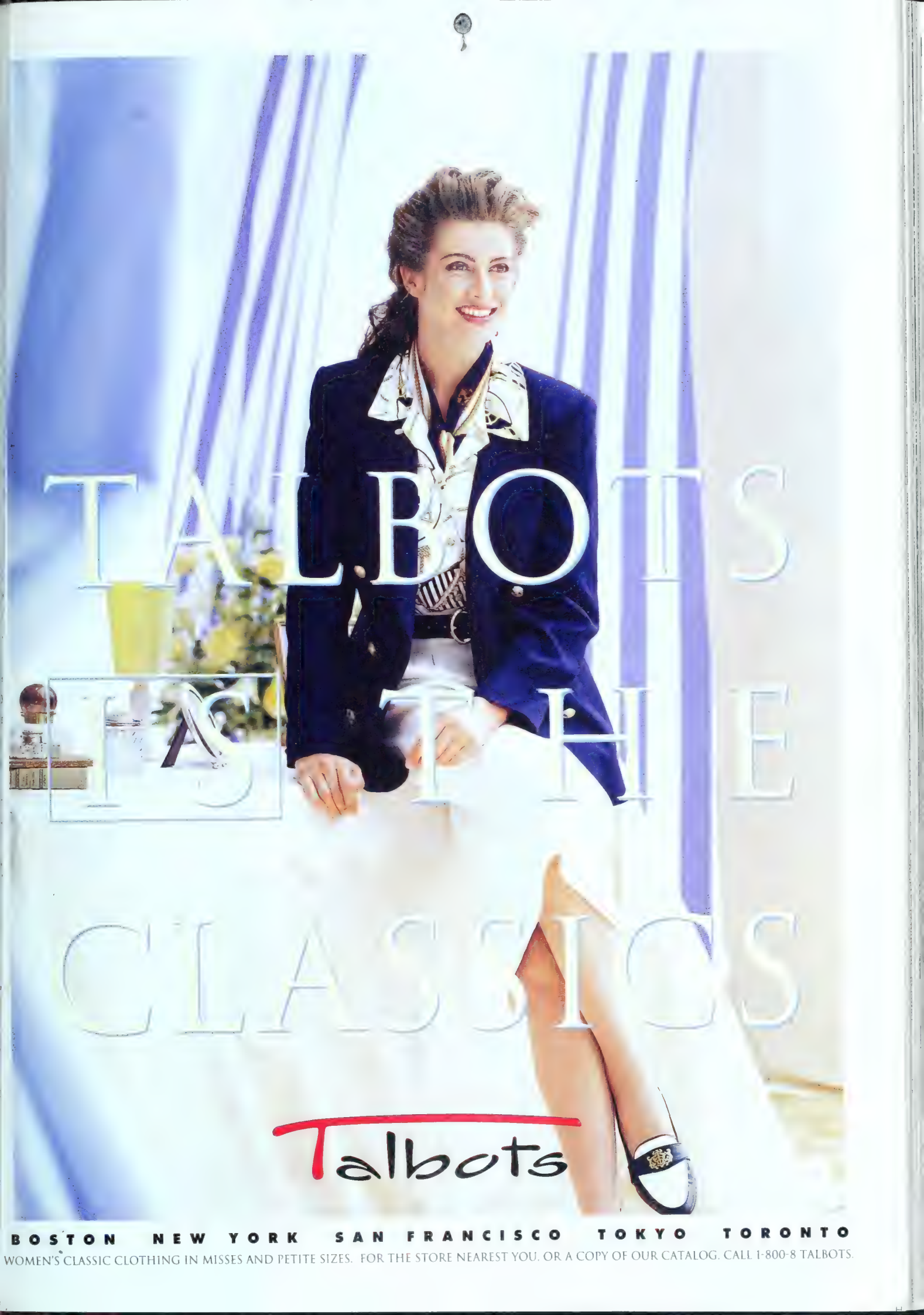
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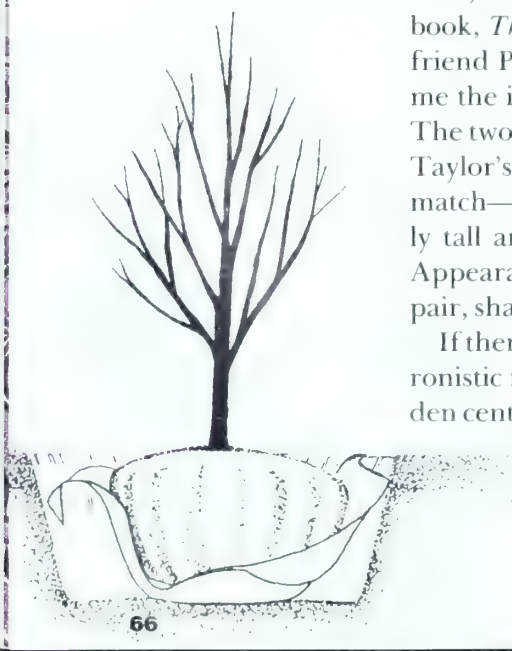
GARDENING

Trees on the Move

The fine art of transplanting leaves its mark on the American landscape BY MELANIE FLEISCHMANN

When the late Russell Page needed a specimen American yellowwood tree, *Cladrastis lutea,* for the garden he had designed in the early 1970s for the Frick Collection in New York, he went about thirty miles north of Manhattan to visit a man called Powers Taylor. This was the man to whom, nearly a decade later, he would give a copy of his autobiographical book, *The Education of a Gardener,* inscribed "For my friend Powers Taylor, who over the years has taught me the ins and outs of making gardens in America." The two walked together around Rosedale Nurseries, Taylor's establishment, looking something of a mismatch—the famed landscape designer extraordinarily tall and the nurseryman an elfin five foot eight. Appearances aside, however, the two were a perfect pair, sharing a seemingly boundless passion for trees.

If then, some twenty years ago, Rosedale was anachronistic for specializing in trees and shrubs when garden centers across the country seemed to be swamped



Powers Taylor, above, transplants birches. Left: A balled tree in a planting hole waits for soil to be filled in.

A NURSERYMAN'S TOP TREES

Powers Taylor offers a list of favorites with multiseasonal appeal and a range of sizes.

LARGE-SCALE TREES

Sugar maple, *Acer saccharum:* One of the greatest natives, with full branching and rich fall color. Good cultivars for a broad round shape are 'Green Mountain' and 'Bonfire'; both mature to 60–80 feet.

Pin oak, *Quercus palustris:* Conical form; at its best as a mature tree when droopy low branches are pruned off, leaving a high canopy.

Thornless honey locust, *Gleditsia triacanthos:* An open branching character and tiny leaves give light, airy shade. I like 'Imperial' and 'Skyline' cultivars; 50–70 feet.

European beech, *Fagus sylvatica:* Some are purple, some coppery in new leaf—I lean toward the green-leaved varieties. The fern-leaf beech makes a wonderful broad low-branched specimen.

Japanese zelkova, *Zelkova serrata:* Zelkovas are related to elm, and they are similar in form, especially 'Green Vase', which has a graceful vaselike shape; 40–60 feet. The bark exfoliates some, giving it a camouflage pattern. Green summer foliage goes orange in the fall.

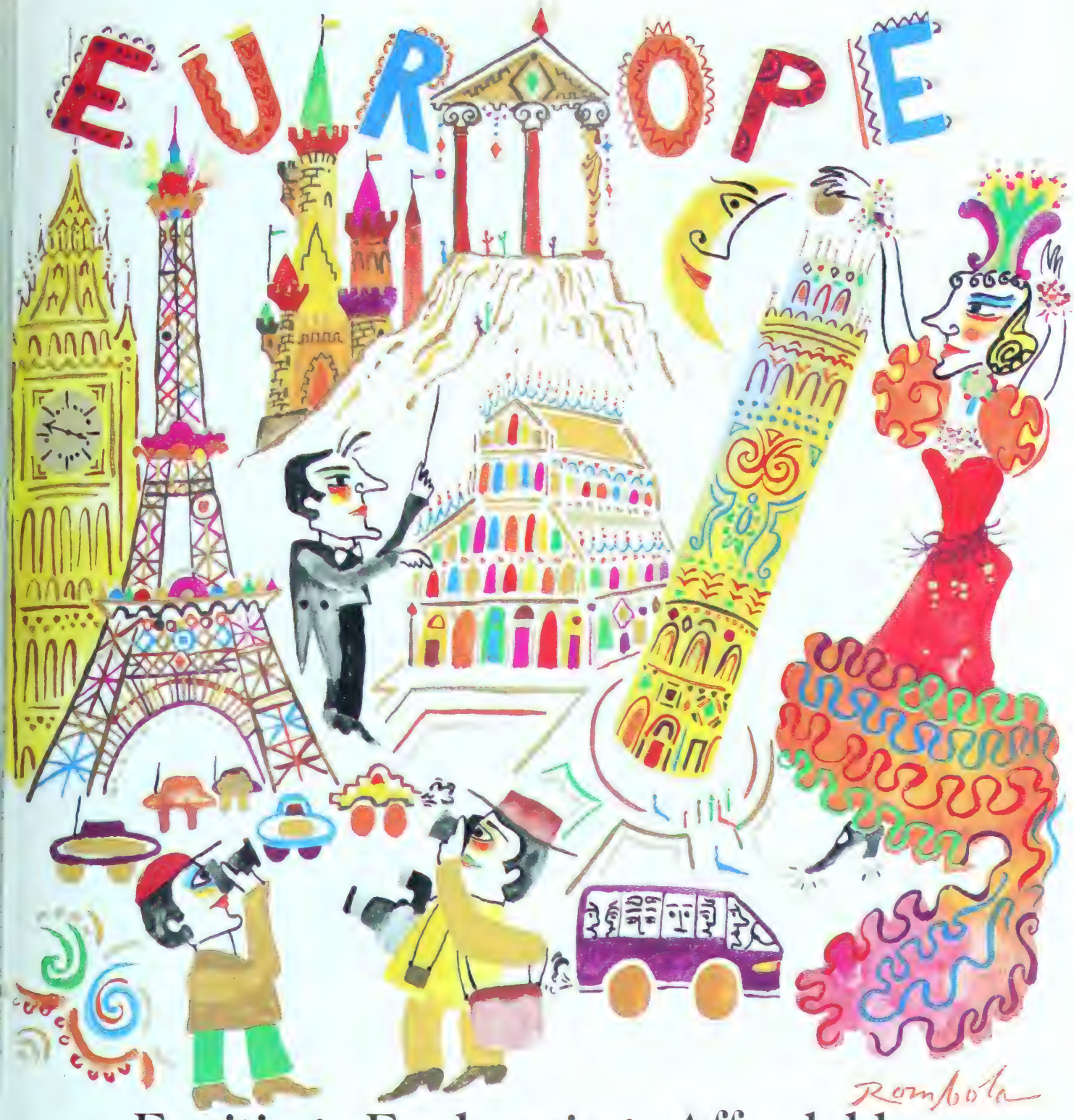
Katsura tree, *Cercidiphyllum japonicum:* A young katsura tree may be shaped like a Lombardy poplar, but an old specimen can be almost as broad as it is high. The leaf is heart-shaped with a slightly pink stem. It has a bluish tone in the summer and in the fall turns yellow and yellow orange.

LARGE-SCALE FLOWERING TREES

American yellowwood, *Cladrastis lutea:* White flowers appear as it gets older. It has smooth gray bark and a compound leaf that turns butter yellow in the fall. Often low-branched and chunky.

Horse chestnut, *Aesculus hippocastanum:* There are white-, red-, and pink-flowered forms. The large palmate leaves turn yellow in the fall, when the tree bears pretty mahogany-colored horse chestnuts with prickly hulls.

Japanese pagoda tree, *Sophora japonica:* White flowers in frothy clusters in July, when few other trees are in bloom. Tolerates city conditions. 'Regent' is reliable.



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Taylor transplants Brobdingnagian trees as spontaneously as most of us move perennials

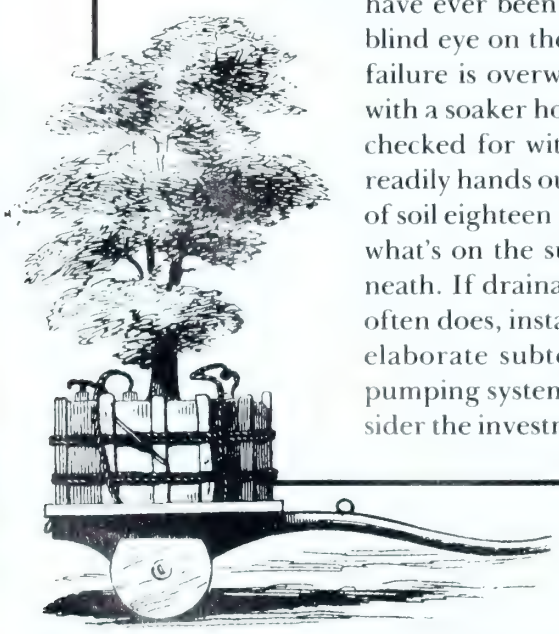
by a tide of flowering annuals and perennials, now the nursery is mecca to a growing number of gardeners. Trees are a hot item everywhere, and while the nation's horticultural psyche may not be ready to cast aside flowers and shrubs to make way for great sylvan parks à la Capability Brown, we are learning that trees give a garden definition and structure. As architecture serves a decorator, a tree serves a gardener, providing a reference point for both scale and style. A large gnarled oak demands a different garden from the sort a prim cone-shaped Callery pear might call for. And the vagaries of wind and weather carve each tree into an individual so that while one pale blue delphinium looks pretty much like the next, trees have distinct personalities. This is what gets tree buyers like Russell Page into a car rather than on the telephone.

In Powers Taylor anybody seeking a tree has the perfect accomplice—someone whose first toddling steps were probably taken from one burlap-wrapped root ball to the next, in what was then his father's nursery. No matter what the landscape architect's vision requires, Taylor can supply encyclopedic knowledge about form, size, leaf color, branching habit, growth rate, disease resistance, and so on. Having provided

WHEN TO MOVE TREES

Optimally, you move a deciduous tree after it drops its leaves in the fall and before it leafs out again in the spring. For larger trees, Powers Taylor notes, waiting until the ground is frozen on top minimizes damage to turf. Evergreens can generally be moved on the same schedule as deciduous trees, and broad-leaved evergreens such as rhododendrons and azaleas can be moved almost anytime except when they have soft new growth. Some exceptions to the rule are birch, cherry, magnolia, and dogwood (both *kousa* and *florida* species), whose summer growth tends to mature later. These are better moved in the spring. In Rosedale Nurseries' growing fields, trees are root-pruned fairly regularly, but a tree being moved from a nonnursery setting would ideally be root-pruned a year or a year and a half before being dug up.

Of course, few people come to the nursery and say, "I'll need a forty-foot sugar maple in a year or two." Hence Taylor sometimes stretches his own rule, digging up trees that can't possibly have ever been root-pruned and casting a slightly blind eye on the calendar. But the largest cause of failure is overwatering—due either to enthusiasm with a soaker hose or to poor drainage. Both can be checked for with a soil-sampling tube that Taylor readily hands out. These little devices pull up a core of soil eighteen inches deep, enough to tell whether what's on the surface of the soil belies what is beneath. If drainage is the problem, Taylor can, and often does, install drains, from very simple pipes to elaborate subterranean reservoirs with electric pumping systems. Worth it, he says, when you consider the investment you could be rescuing. **MF**



SMALLER TREES

Himalayan birch, *Betula jacquemontii:* Brightest white bark, bright green leaf, neat oval form. It develops papery bark much earlier than other birches. Will grow to a height of about 25–30 feet.

Japanese maple, *Acer japonicum* and *A. palmatum:* People think immediately of the purple ones, but I'm more fond of the green-leaved varieties, which have more brilliant fall color. Especially attractive grown in a clump or grove.

SMALLER FLOWERING TREES

Callery pear, *Pyrus calleryana:* Little troubled by soot and city conditions, this pear can handle less than ideal drainage, which means it's used a lot, maybe overused. 'Bradford' tends to have weak crotch angles. Preferable cultivars are 'Cleveland Select', 'Aristocrat', and 'Redspire'. Delicate white flowers.

Serviceberry, *Amelanchier laevis* and *A.* × *grandiflora:* Also called sarviceberry, shad, or shadbush, it has flowers in airy clusters early in spring. Tolerates some shade, so it is a good understory tree.

Japanese stewartia, *Stewartia pseudocamellia:* The showy midsummer flowers look like camellias—white with yellow orange centers. Wonderful red orange fall foliage.

Sourwood, *Oxydendrum arboreum:* In summer the sorrel tree, as it is also known, has white panicles reminiscent of andromeda. Fall foliage is red, red yellow, orange, and purple—all at once. Decorative seed capsules stay on all winter.

Kousa dogwood, *Cornus kousa:* Judicious pruning helps you see the attractive branches, mottled gray green and brown. Flowers from June until mid July, followed by red fruits, the size of a sweet cherry. Fall foliage is red or orange.

Washington Hawthorn, *Crataegus phaenopyrum:* Single or multi-stemmed, with long stiff spines: if you make a hedge of it, nothing will get through. The tree can be 25–30 feet tall and just as wide. Greenish gray bark, small white flowers in late spring, brick-red berries in early autumn, and red fall foliage.

Yulan magnolia, *Magnolia heptapeta:* A white saucer magnolia with a creamy flower and a large leaf. Light gray bark, a strong branching habit, and fuzzy buds all give the tree interest in winter. **PT**



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Americans are learning that trees give a garden definition

the knowledge, Taylor can then, nine times out of ten, supply the tree—not just a tree of the right variety but the right individual specimen for the site. "Some people look down their noses at trees that aren't exotic enough," he says, "but I think you have to see each tree as an individual. A handsome specimen of an ordinary variety may grow more readily than something rare, and so serve a certain landscape exceedingly well." For a designer such as Page, who wrote, "To plant trees is to give body and life to one's dreams of a better world," Taylor was the quintessential resource.

As the two men finished their tour of Rosedale's growing fields, it became obvious that the yellowwood Page really needed at the Frick was the one growing in Taylor's own garden. And so, one December day, that tree plus a twenty-five-foot dawn redwood and a Japanese pagoda tree of nearly equal stature found themselves on flatbed trucks headed for Fifth Avenue. If denuding his own backyard saddened Taylor, he keeps it to himself. "The yellowwood was overpowering the spot where I had it," he recalls, and adds, "My family is pretty used to things disappearing." This has to be true, for Taylor moves Brobdingnagian trees from place to place with the same sort of spontaneity most of us apply to clumps of perennials. Recently, he was preparing to transplant a thirty-five-foot-tall, two-foot-diameter purple beech; to disinter a thirty-foot-tall catalpa in upstate New York and cart it down the highway to its new home in Connecticut; and to relocate part of a mature citrus grove for a client in the Dominican Republic.

Taylor once toyed with the idea of becoming an engineer, and the thought of moving trees into and out of seemingly impossible spots is sure to put a smile on his face. I had imagined that the formula would be mathematical: the taller the tree, the taller the crane, the bigger the backhoe, and the longer the flatbed truck. Hardly. The day I watched one of his crews move a twenty-five-foot-tall pin oak weighing five tons, the most muscular piece of machinery to be seen was a flatbed truck equipped with a capstan winch. Apart from that there were six men with shovels. The tree was lashed to a wooden platform and slid off the truck down to its new home along wooden ramps, gliding atop steel pipes that served as rollers. The winch, tailed by a single man, served merely as a brake.

With precise positioning of winches, ramps, and rollers, Taylor can nurse his leviathan charges up

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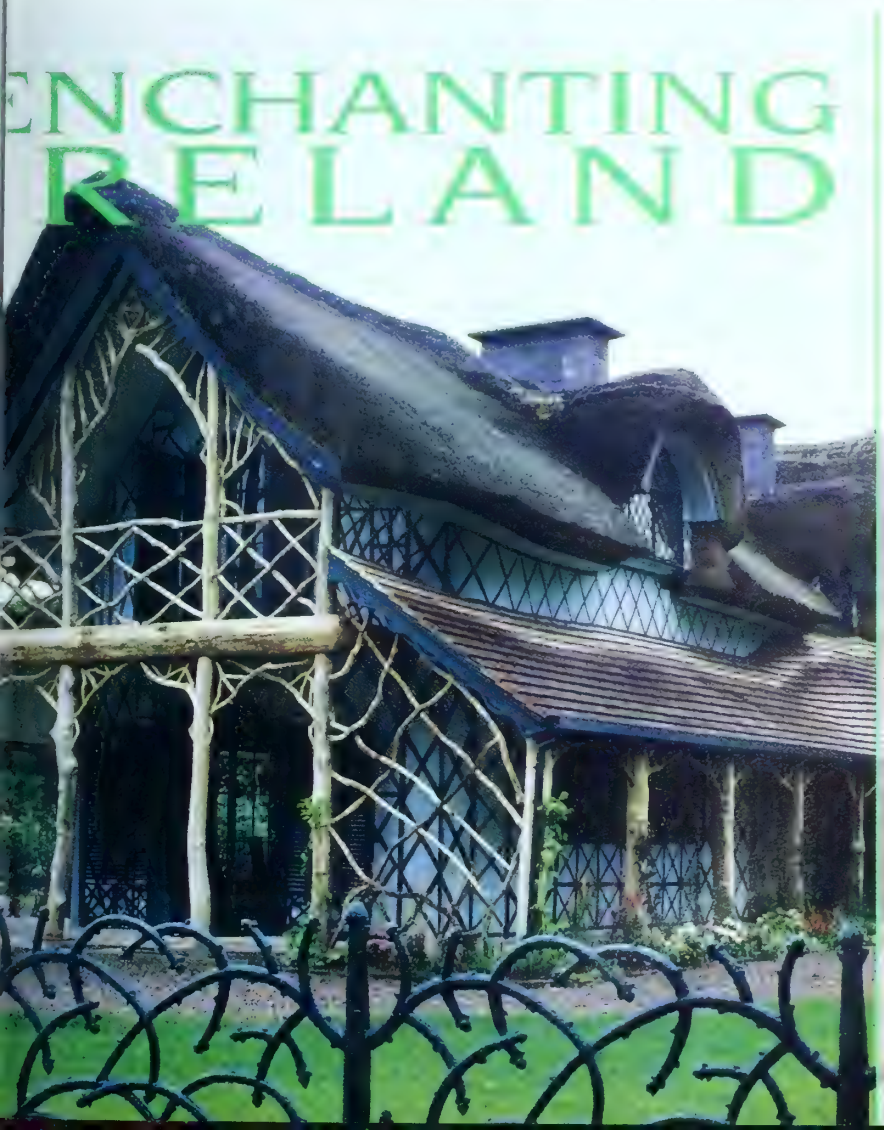
slopes, over walls, and around corners. Astonishingly, the tree is plucked from its original site, loaded onto a truck, and finally slipped into its new home, neat as a pin, without once being lifted. The entire operation follows a calm, preindustrial rhythm: as rollers are fanned out beneath the tree to coax it into a turn, you see that here haste will very definitely make waste. After all, should the crew happen to have dug too deep a hole, they can't easily lift up several tons of tree and kick in a little more dirt.

By amending the work force with a leased truck designed for transporting bulldozers, Rosedale Nurseries can move a tree with a root ball twenty feet or more in diameter—the maximum being the result not so much of staff or equipment limitations as those of the highway authorities. At twenty feet, Taylor points out, you are taking up the width of a two-lane road. You need special permits and a police escort, and because you force everyone in your path off onto the shoulder, "you'd better be done before rush hour."

As this particular day's tree was being positioned for its final slide, a rope snapped, with a pop that would have been alarming even had I not known it might signify five tons of dirt, lumber, and steel pipe out of control. Taylor vanished wordlessly from the hillside where we were watching and reappeared, spritelike, next to his foreman, in the only rapid move I saw him make all day. He helped rig a stouter rope, and the tree went into the hole prepared for it without further incident. Total time elapsed: two days.

That number raises the question: couldn't bigger trucks, cranes, and mechanical diggers do this much more quickly? The thought causes Taylor visible dismay—urgency comes to haunt him from time to time, but it is a demon he would be pleased to vanquish. Though mechanical diggers excavate swiftly and deeply, he explains, their cut is rarely broad enough to gather a large tree's useful roots, which spread about as far as the branch tips. When his crews hand-dig, they leave a wide span of roots intact, dropping them down over the lower root ball like a skirt and lacing it all up in burlap as tidily as a baby's bunting.

Other failings aside, huge machines can only rarely get where Taylor needs them to go. Worse still, they leave unmistakable scars. As he speaks, the postplanting cleanup nears completion behind him. There is scarcely a molecule of raw earth to be seen. The tree towers splendidly not twenty feet from the house, neatly mulched. The single truck that was used never left the driveway—of it there will be no trace. The ramp that carried the tree over some 150 feet of lawn has left what resembles a broad footpath, a vaguely depressed swath of crumpled grass. It looks, all told, as though the owners had just hosted a large garden party. (Rosedale Nurseries, Saw Mill River Rd., Hawthorne, NY 10532; 914-769-1300) ▲



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Material Girl

Fabric patterns provide the big picture for Pam Wegman's quilts

BY AMY KATZENBERG





Quilt designer Pam Wegman is a fabric junkie. Always on the prowl for a fanciful pattern, she hunts down the most talkative of textiles. Then with the keen eye she shares with her big brother, photographer William Wegman, she brings it all together, taking her cue from the stories in the weave.

A late bloomer, Wegman discovered at forty-one that she had a knack for making quilts. She left the stability of a nine-to-five job in a dentist's office and traded in her dining room table for a cutting board. Two years later, with more than a dozen quilts under her belt, she has settled into a routine. Tucked away in western Maine, she immerses herself in work and solitude during the long winters. She gives herself a two-hour lunch break—long enough for a brisk cross-country ski—and moonlights as caretaker of Bill's neighboring compound, baby-sitting on occasion for his much photographed Weimaraners.

Decked out in a well-worn T-shirt and jeans, Wegman lays out her cotton prints, then works out her design on graph paper. Unlike traditional quilters, Wegman structures her quilts around the imagery of her fabric: fishing flies frame an array of flora and fauna, Indian motifs offset bucking broncos. "I really don't know what will happen until I look at all of the pieces," she explains, "and then it's as if the fabric takes control of the quilt." After some eighty hours of snipping and cutting, pinning and repinning, each quilt, filled with cotton batting, is machine sewn and hand-tied—definitely a labor of love. The result is an intricate work of art. "And the bonus," says Wegman, "is that they just might keep you warm, too." (Pam Wegman, Box 655, Rangeley, ME 04970; 207-864-5971 by appt.)



When Pam Wegman, right, spreads out lengths of cotton on the cutting board in her dining room cum studio, she says, "it's as if the fabric takes control of the quilt." Her work ranges from the symmetrical piecework of the Maine and Cowboys quilts, top and above, to the appliqués on what she loosely calls the Floral Thing, below.


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FLOWERS

Living Arrangements

At home or in her restaurants, Nicola Kotsoni creates gardens of earthly delight BY DANA COWIN

I take any opportunity I can get to go to Il Cantinori in the Village. It is one of those rare New York restaurants that was hot when it opened in 1983 and still is. Locals like Richard Gere and Cindy Crawford frequently drift in, along with other bold print names such as Paloma Picasso and Fran Lebowitz, all of whom take seats in the see-and-be-seen front room. But I don't go to Il Cantinori for the people particularly. I go there for the ungimmicky Tuscan food. So I don't mind when I am ushered to the nearly celebrity-free exposed-brick back room and offered a table tucked behind the desserts and an enormous arrangement of amaryllis, French tulips, and quince branches. As it turns out, sitting near an arrangement at Il Cantinori is like sitting near a movie star. Fellow diners stop and stare.

The attention-getting bouquets, one of Il Cantinori's trademarks, are the handiwork of the well-dressed woman surveying the scene, thirty-eight-year-old Nicola Kotsoni, who is a part owner of the place. Kotsoni's arrangements are like gardens in a vase. Big barely-budding branches often loom at the back like shrubs, lush blooms burst from the middle, and dripping ivy or tiny berries burble around the lip of the vase like ground cover. Her unexpected combinations also mix outdoor plants such as rhododendrons and crab apples with delicate off-season flowers like hothouse Dutch lilacs and white roses.

Born in England to Greek parents, Kotsoni pursued a career as a ballet dancer in the early 1970s before making her first foray into the restaurant business. Her instincts dictated real food for real people—a combination that has paid off. In addition to Il Cantinori, Kotsoni and her partner Steve Tzolis own two other wildly successful places: Periyali, which some consider the only good Greek restaurant in New York, and Aureole, which the Zagat restaurant guide reports "inspires paroxysms of praise . . . heaven should be this good." Kotsoni visits all three restaurants at lunch and dinner, concerning herself with everything from the staff to the menu, the presentation, and, of course, the flowers.



I didn't realize how much

Restaurateur Nicola Kotsoni at home, above right, in a 1920s Fortuny gown. Above left: One of Kotsoni's famed floral arrangements fills the window in her tiny lace-draped bedroom. Left: A silver trumpet vase overflows with tulips, roses, and viburnum.

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Kotsoni's bouquets of branches, berries and flowers are like gardens in a vase

Kotsoni's dining room, above, is a study in 18th-century finery. Above right: Wearing vintage Chanel, she gathers her materials at Manhattan's flower market.

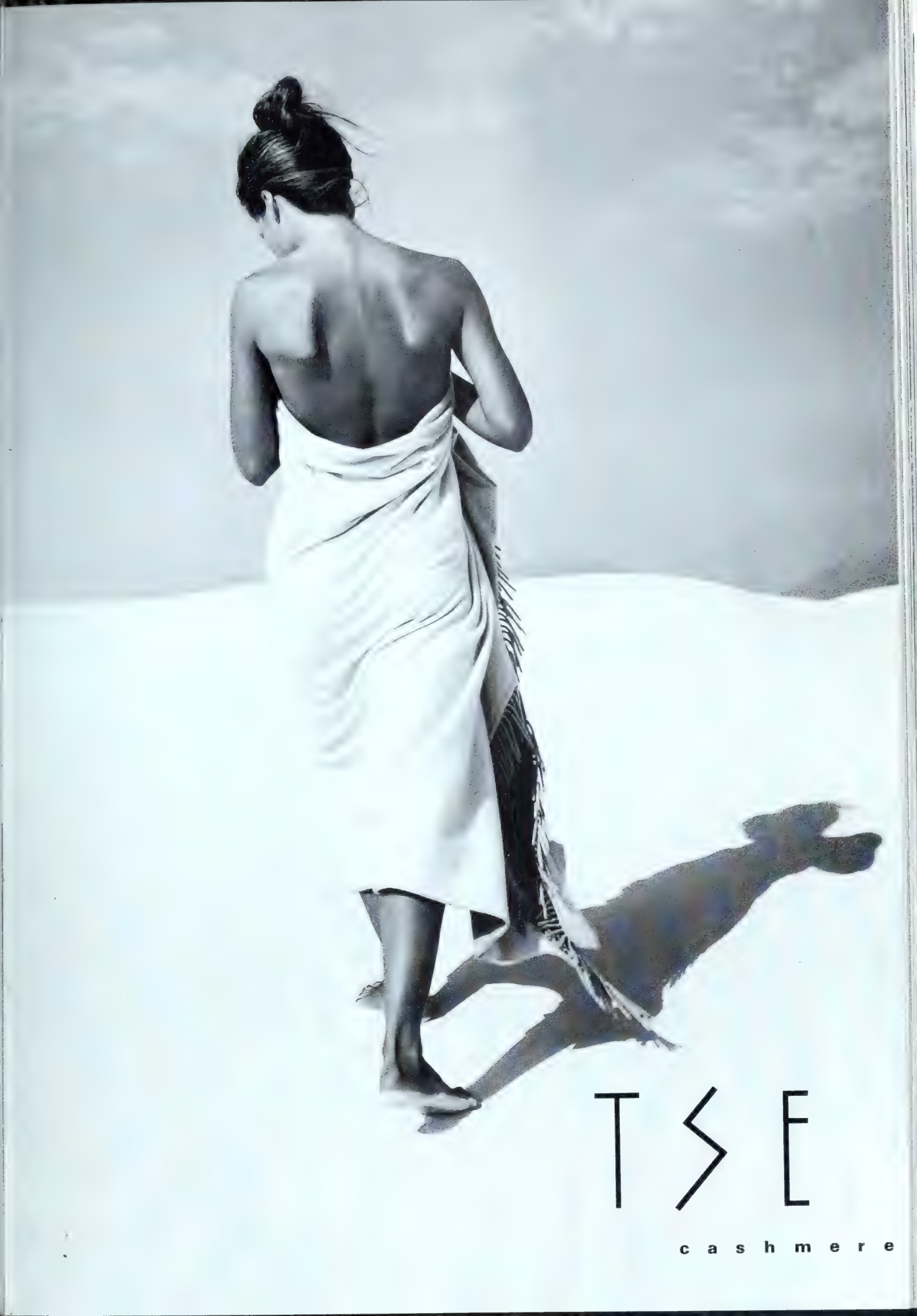
these restaurants reflected Kotsoni's own personality until I visited her small Fifth Avenue apartment. The famed floral arrangements, which prompted the offer of a book contract, are even more dramatic at home where the space is smaller, the palette deeper, and the scent stronger. (At the dimly lit restaurants Kotsoni prefers soft colors and makes sure nothing interferes with the aroma of the food.) In her tiny lace-draped bedroom the window is completely filled with a monumental bouquet of hydrangeas, roses, and rhododendron foliage. The living room is dominated by two arrangements. One rests in front of an expansive window overlooking her white brick terrace, the other surrounds a seventeenth-century tapestry fragment. After years of looking for the perfect frame, she gave up and wired dried hydrangeas, wheat, peonies, mushrooms, and cockscombs to a wooden stretcher. "Finally," says Kotsoni, "after five months, the colors are fading perfectly."

The parallels between Kotsoni's public and private lives don't stop with her flowers. The eighteenth-century French provincial furniture in her apartment bears a strong resemblance to many of the pieces at Periyali, which isn't surprising since much of the restaurant's furniture was once her own. In 1987 the perfect spot for the perfect home-style Greek restaurant presented itself at a point when Kotsoni and Tzolis had already committed their resources to transforming a dingy brownstone into Aureole. Not ones to pass up an opportunity, they took the space for Periyali and Kotsoni did a bit of creative recycling. Her dressing table became the maître d's desk, her dining table became the dessert buffet, her winepress became a plant stand, her collection of antique Greek cooking utensils became wall decoration, and she sewed the curtains and blue and white cushions herself.

Kotsoni's impeccable work clothes by hip designers such as Jean-Paul Gaultier, Romeo Gigli, and Bagley Mishka declare her passion for fashion. She came into her own, style-wise, when she was a teenager in London wearing Chanel and Fortuny creations that she picked out at flea markets. She still collects classic couture as well as Japanese kimonos, which, from time to time, she tosses over daybeds as an easy alternative to reupholstering. Kotsoni's inventiveness distinguishes her from head to toe, and from work to home. ♠



A 17th-century tapestry fragment in her living room is framed with her dried flowers.


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Less is Moorish

Minimalist chic meets Moroccan craft in Med Hajlani's furniture

BY CHARLA CARTER



Paris via Marrakesh. Below right: Med Hajlani with his chairs of iron and rope. Left: Hajlani's iron candleholder with fossil stone. Below left: His cabinet of tinted pine and his calligraphic wool rug. Details see Resources.

From lengths of iron and hemp, from slabs of pale lemon tree wood and agate as translucent as jewels, Med Hajlani fashions furniture that is distinctly, magically Moroccan in flavor. "But not primitive," the designer cautions, adding with a toss of his head, "Anyway, I don't like labels."

Indeed he won't let you pin one on him. Born in Casablanca and a resident of France since 1976, thirty-five-year-old Hajlani likes to think of himself as "international." He holds degrees in medical engineering and political science; his earliest career ambition was to work at NASA. One day eight years ago, after four years as an engineer in a nuclear physics laboratory, Hajlani bought a box of paints at a Paris flea market and began dabbling with boldly drawn profiles whose pouting lips and long necks looked vaguely African. By year's end he had had three art shows and had moved on to molding small quirky figures from wood paste embellished with glossy primary colors. When Paris fashion figures like Claude Montana and Alain Mikli bought Hajlani's objets fétiches, the artist began to think that there was life beyond the lab.

Four years ago Hajlani turned his hand to furniture design. At first his aim was to do "something natural" with metal. Wrought-iron tables and chairs that he soldered in his Paris atelier emerged as a cross between Arab calligraphy and cartoon: table legs and chairbacks were ink-black squiggles, with the occasional full-lipped profile "drawn" in wrought iron.

For his second collection, cow horn, volcanic stone,





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Cedar armoire with lemon wood and bone.

moth-eaten walnut, and bleached animal skulls were turned over to fifteen Marrakesh workmen, who labored for up to two months on a single piece and in whose hands these "rough things became luxurious." The collection, called "Curves and Materials," includes a handwoven chrome-yellow wool rug decorated with rows of stylized Arab calligraphy and a gazelle horn formed from slivers of painted and silver-plated iron studded with slices of fossil stone, which bears a candle aloft in the most poetic of candleholders. The backs of a group of wrought-iron chairs, no two alike, are made of the same hemp rope—dyed teal, yellow, and berry red—as baskets found in the souk of Marrakesh. And one wrought-iron lamp, in a nod to North Africa, has a shield-like shade fashioned from the taut yellowed skin of a goat's bladder.

Hajlani's exquisitely crafted furniture treads that narrow line between art and function. Essentially one of a kind and made to order, it is shown

Hajlani set out to work for NASA; now he prefers blacksmithing

in galleries in Paris and London; h latest collection, which he cal "Forms and Air," was unveiled in D cember in Marrakesh in the royal P lais Baya, also a Moroccan sta museum. But Hajlani, ever the scie tist, insists that his art is functiona too. He urges visitors to try out h hemp-backed chairs, and there a piles of neatly folded sweaters on t cedar shelves of his Father and So armoire. Giving a sturdy tap to t Chest of Drawers for Rare Objec (which, it must be said, looks disco certingly like a missile, though could also be construed as a mina ret), he concludes in his soft Arabi accented French: "It's great to b creative, but you have to think of th practical side, too." ▲

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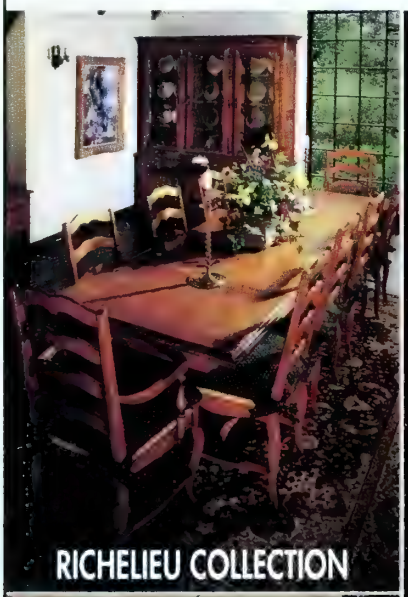


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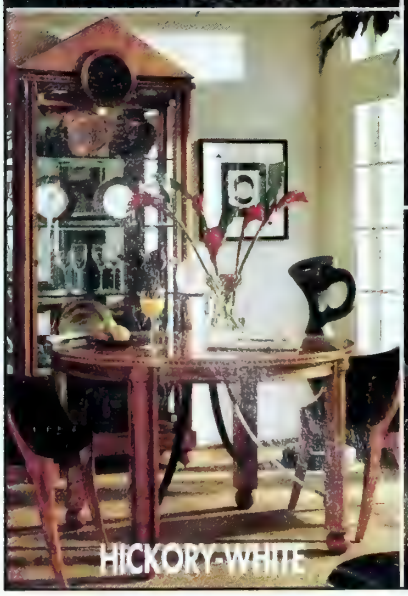
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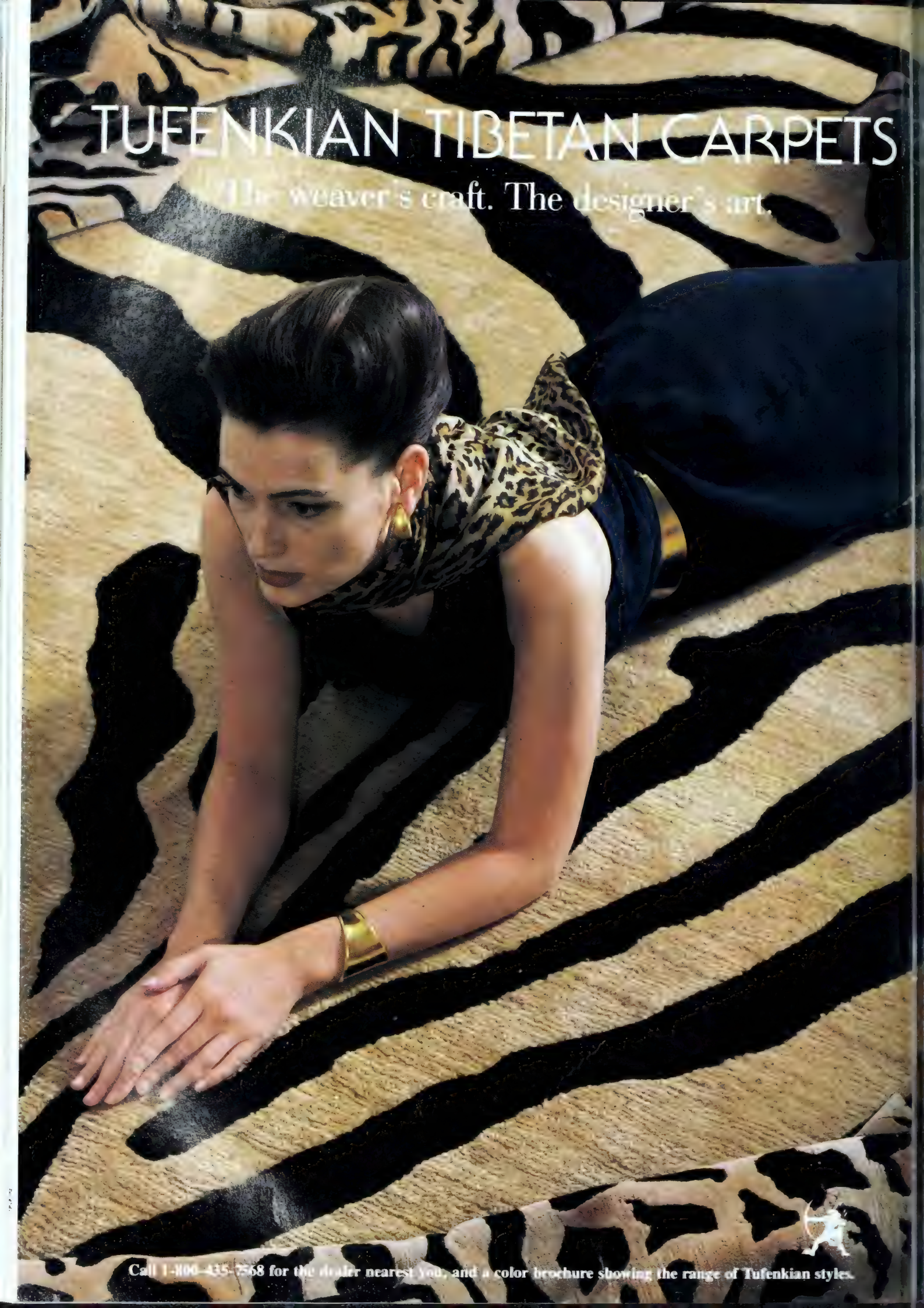

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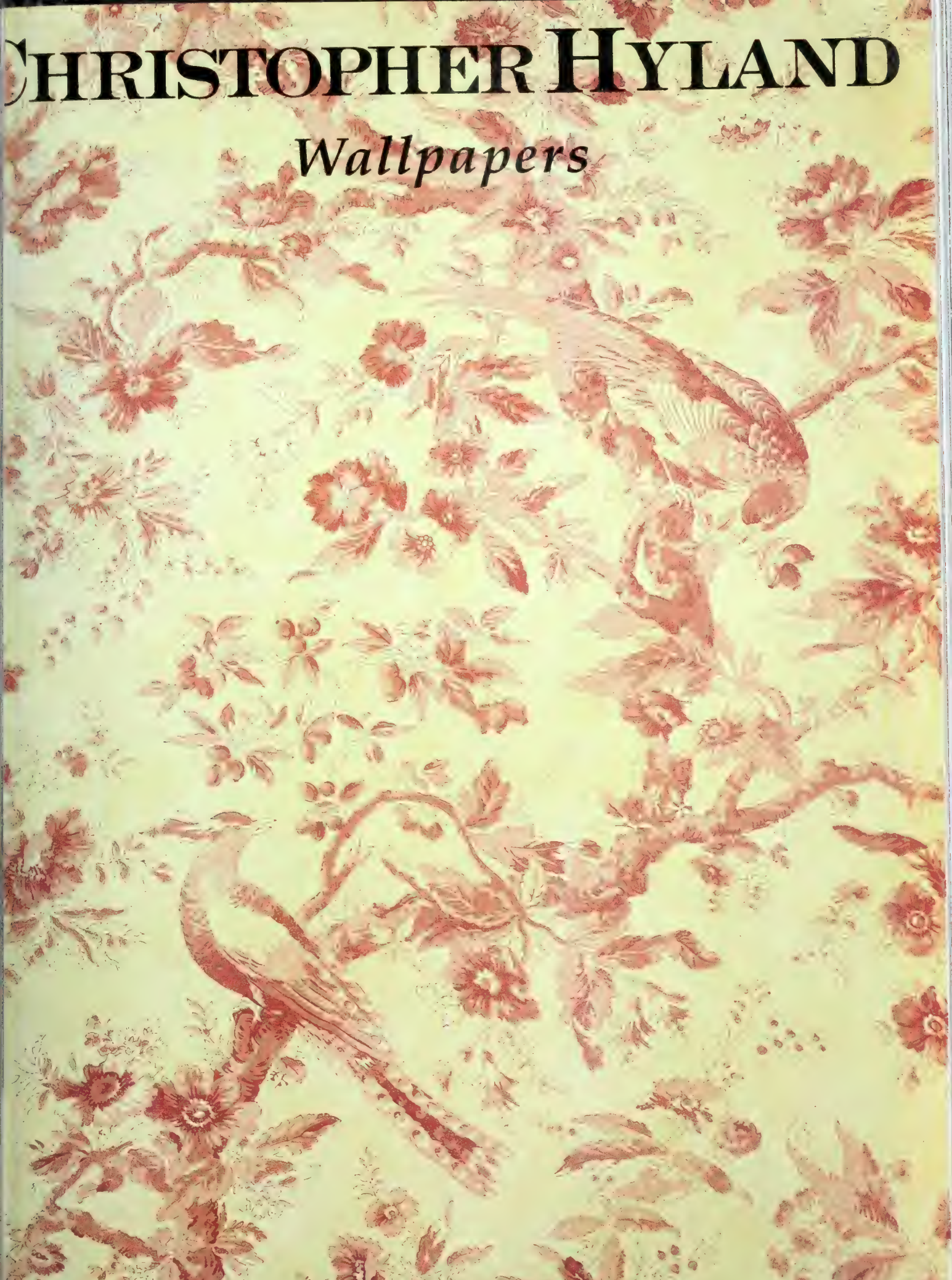
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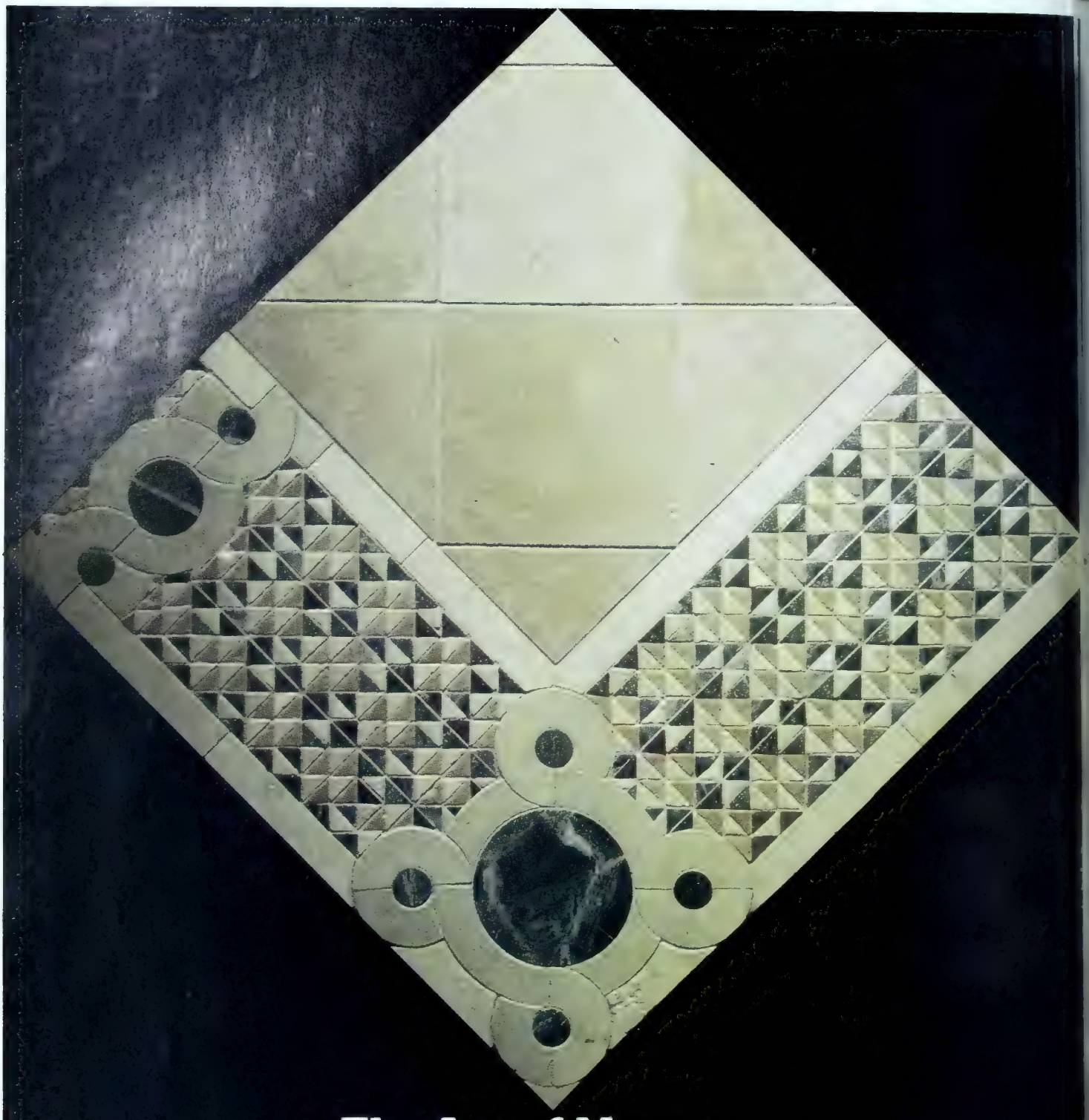
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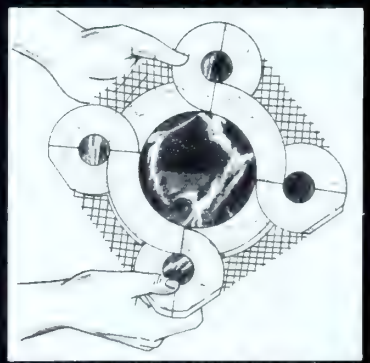
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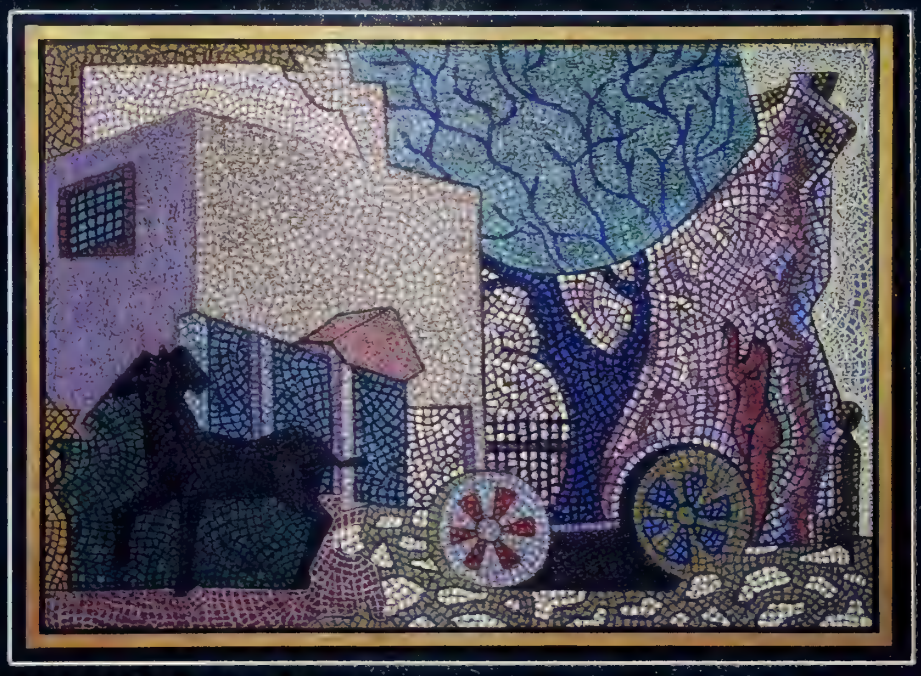
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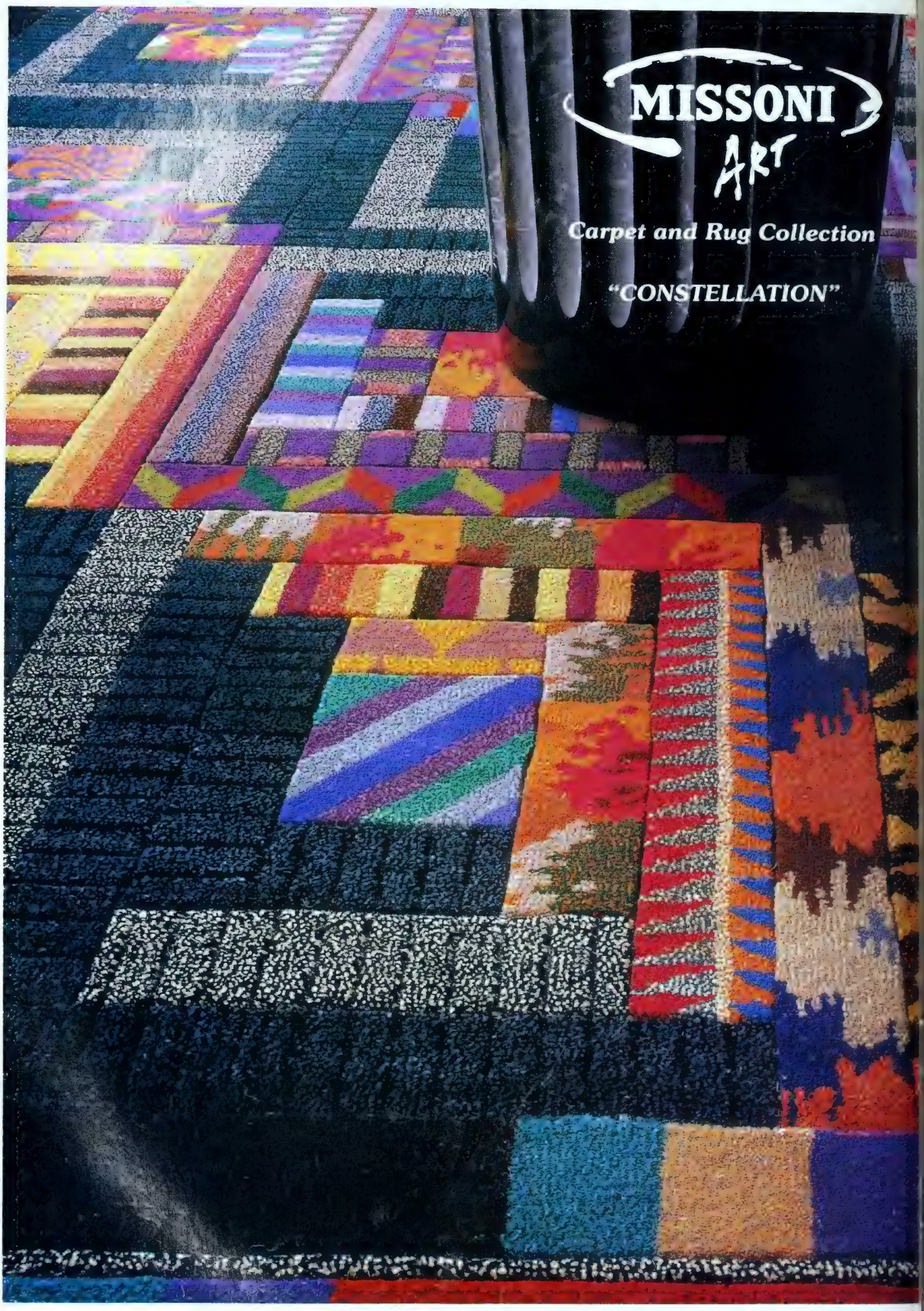
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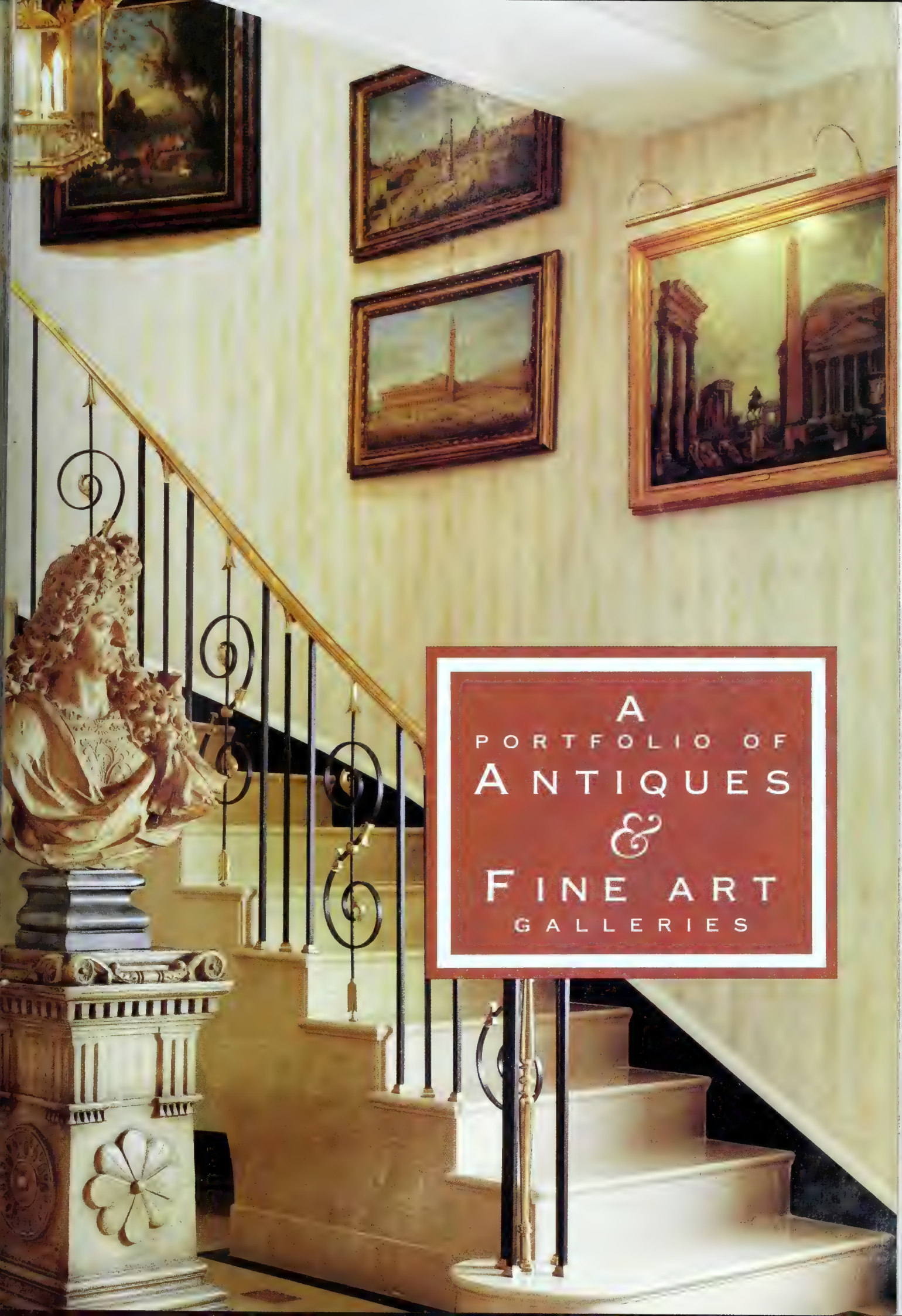
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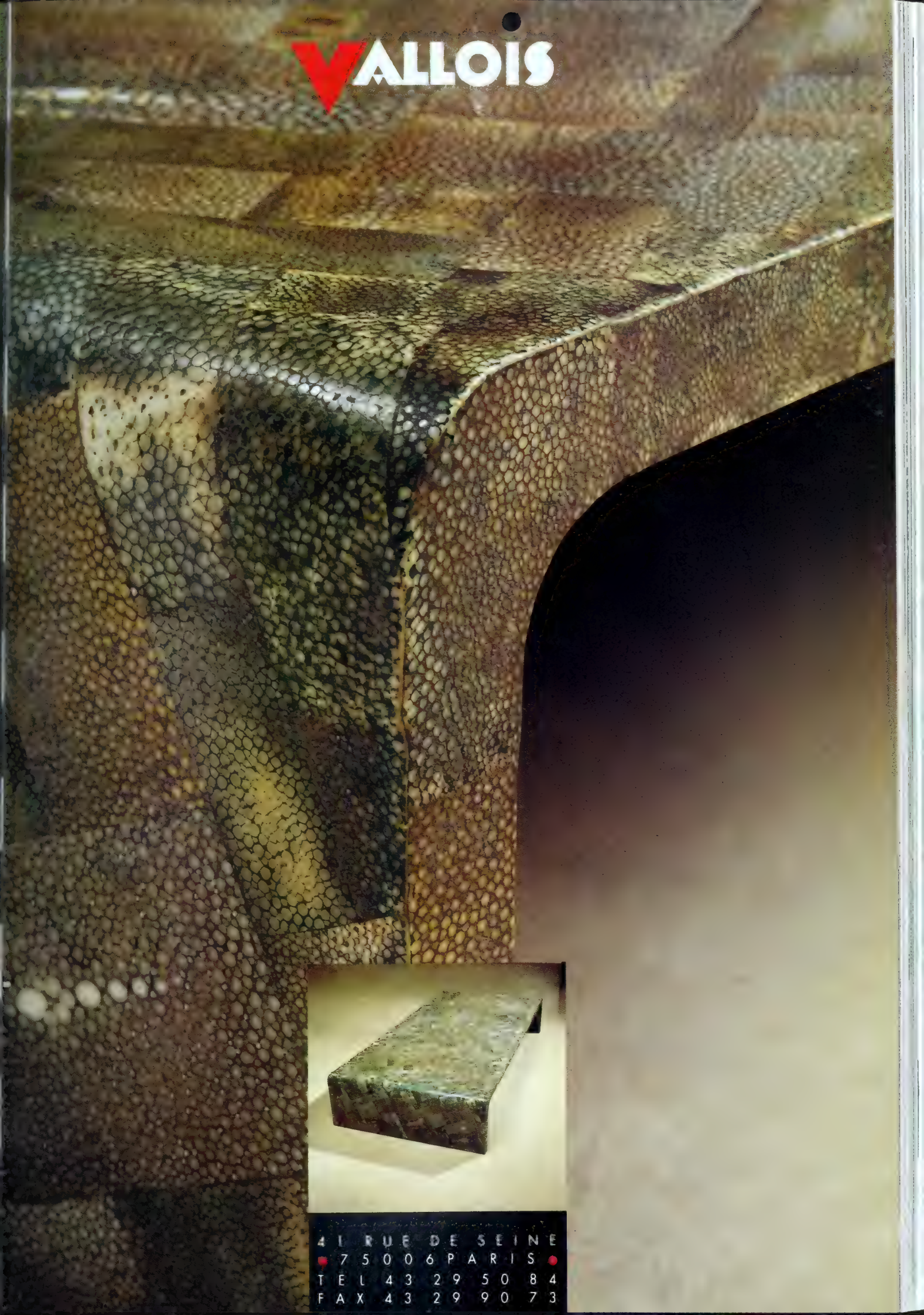
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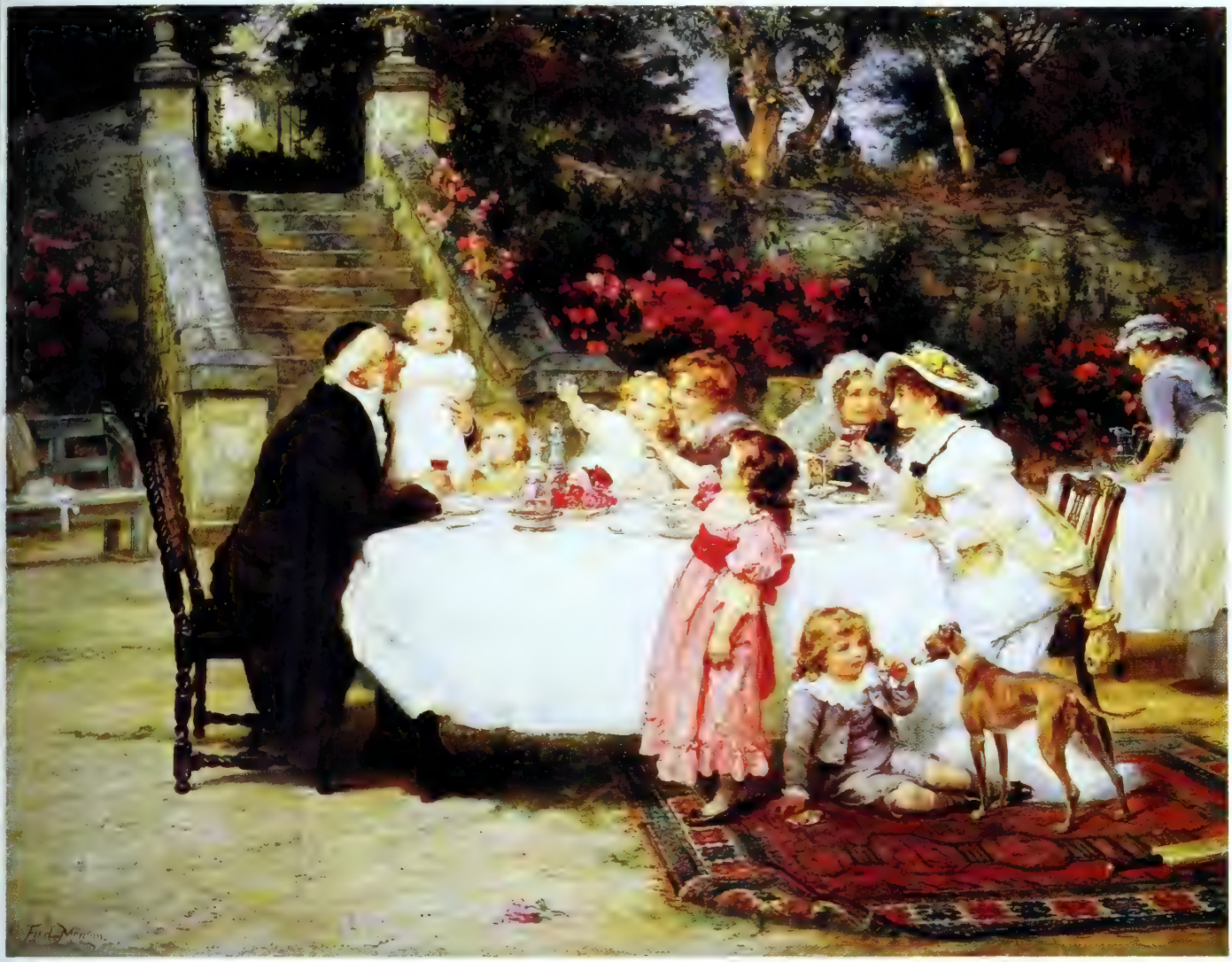
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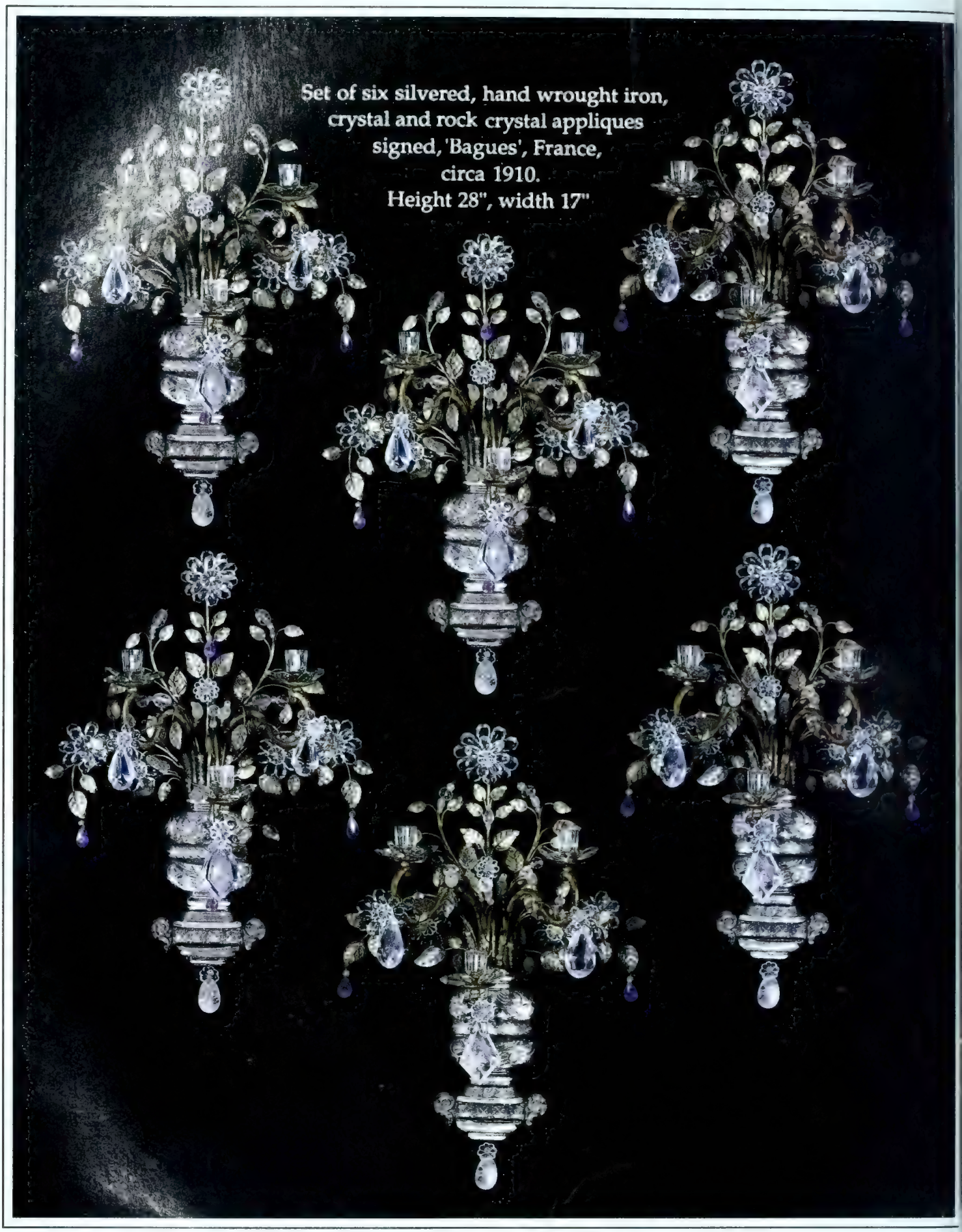


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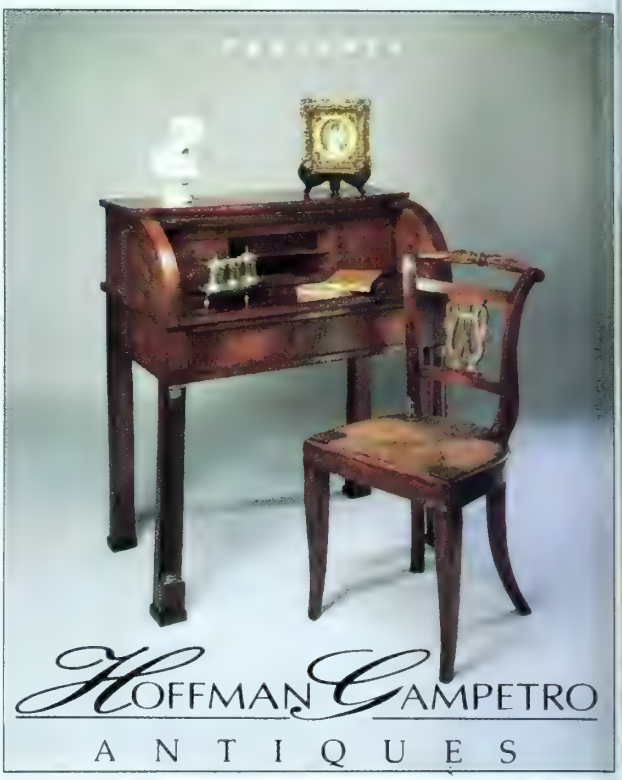
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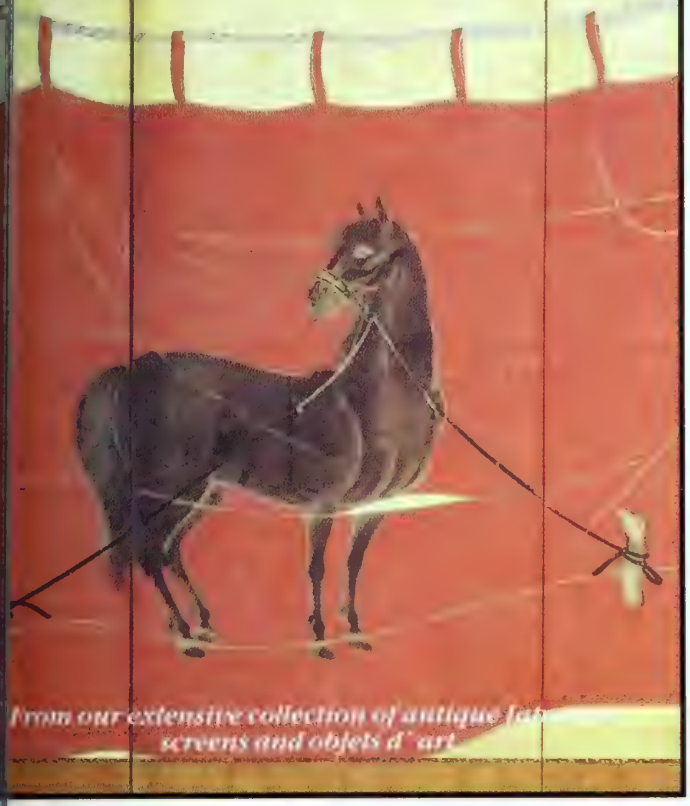
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Ashes to Architecture

A year after the fire, Oakland rebuilds and the design world takes note

BY HEATHER SMITH MACISAAC



Though the Oakland, California, fire of October 1991 was more localized than the earthquake of October 1989, everyone in the Bay Area has a distinct memory of it. Meredith Tromble, curator of "Twelve Architects/Twelve Clients—New Architecture in Oakland," on view through March in San Francisco at the furniture gallery Limn, first realized something was awry when a burnt page of a book drifted down on her as she was leaving Candlestick Park, more than ten miles across the bay from Oakland. David Baker, one of the architects in the exhibition, left his house when trees began "exploding like bombs" and returned to find everything melted down to an inch-high foundation. Architectural conservator and former professor Randolph Langenbach—whose new house, designed with Timothy Gray, is also on view—lost thirty years' worth of slides when the 2000-degree heat turned his file cabinets into incinerators.

What sets the Limn exhibition apart from the usual fancy drawing-and-model architecture show, aside from its new ideas about building and plant materials designed to take hold in a moonscape, is the inclusion of the clients on videotape. And what sets these clients apart is that the majority of them had never given much thought to building a house. Architect Robert Swatt cites a common initial reaction as, "Let's build what we had and get it over with," but has also seen clients grow excited about having a house that meets the needs of a modern family. For the most part, that means maximizing a lot's square footage—and losing views. Says Lucia Howard, a partner in Ace Architects, "The big unknown is what the downhill people will be doing."

Stylistically it's every house for itself. Howard has already witnessed a mix of "shlocky tract house kind of stuff and a lot of residences based on architecture from the twenties to the forties," sprinkled with strikingly modern buildings, including a house by Franklin Israel, who likened the design process to "going inside a grim Anselm Kiefer and transforming it into a romantic Frederic Edwin Church."

With the old eucalyptus and Monterey pines gone and a third of the homeowners choosing not to rebuild, Oakland will never be quite the same again. What will rise from the ashes, though, is a portrait of domestic architecture, good and bad, at the turn of the century. The twenty-first, that is. (Limn, 290 Townsend St., San Francisco, CA 94107; 415-543-5466) ▲





New projects include adjacent houses by Swatt Architects, center, and residences by David Baker, above left, and Franklin Israel, above right.

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BMW Opens Up

There's room in the back and a full load of luxury in the new 525i Touring car

BY PILAR VILADAS



If you're one of those BMW fans who has wondered why they don't make a station wagon, wonder no more. Just don't call it a station wagon, please. The German auto giant would prefer to think of the BMW 525i Touring car as a sports sedan with a lot of cargo space—fifty-one cubic feet, to be exact, with the rear seat folded down.

Actually, this is not the first sta—uh, Touring—built by BMW. Two previous models—a hatchback version of the 02-Series in the 1970s and a five-door sports wagon that has been a best-seller in the 3-Series since its introduction in 1987—were designed for the European market. When BMW decided to bring the Touring here, they felt Americans wanted a bigger car, so they designed this model to be part of the intermediate class 5-Series. In another nod to American tastes, it is available only with an automatic transmission.

From the front, except for a slightly higher roofline, the 525i Touring is nearly identical to its sedan counterpart; the two cars also have the same 2.5-liter six-cylinder engine. However, the Touring incorporates a number of distinctive features that make it, as Yogi Bear might say, smarter than the average wagon. (There! I said it.) One is its innovative dual sunroof, which consists of two panels. The one in front slides back or tilts up, for ventilation only, while the rear one slides forward; they can be operated together or separately. And the Touring's roof is equipped with matte-black rails that conceal fasteners for its various optional rack attachments.

Another design plus is the Touring's multifunction tailgate; the rear window opens independently of the tailgate for loading smaller objects. And, of course, the car's suspension has been designed to accommodate heavier loads with BMW's customary élan.

The Touring is loaded with exactly the sorts of amenities that you would expect from BMW—or, for that matter, from any vehicle with a sticker price of nearly $40,000. There are ten-way power seats in the front, a ten-speaker sound system, a climate-control system with individual driver- and passenger-side controls, and a microfiltered ventilation system to keep the air inside the car pollution-free even when the air outside is not. The heights of the front shoulder belts adjust automatically as the seats move forward or back, and in the event of an accident an impact sensor releases the door locks and turns on the interior lights.









The BMW 525i Touring, above, boasts a two-way tailgate, left, and a unique dual-panel power sunroof, below left, that lets the sun shine on the front seat, the rear seat, or both.

Surrounded by such luxury, this driver had only one quibble: BMW needs to work on the front seat storage space. We who spend hours a day in our cars—and many of us do—need places to store maps, tapes, and other necessities of life on the road. Otherwise, this is one wagon that allows you to be stylish and practical at the same time. And we love that. ♠



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LIVING WITH

style

Nina Ricci and her son Robert, cofounders of Nina Ricci, in the early 1960s.

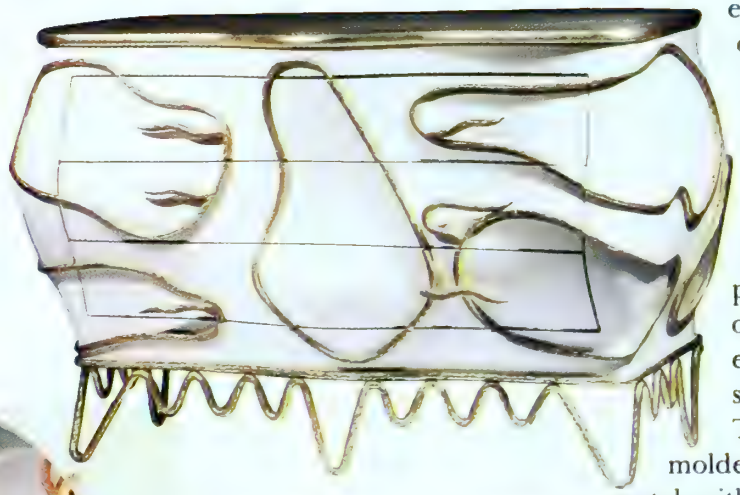
Nina Ricci wraps its products in art

BY WENDY GOODMAN





KNOWN THE world over for its winged L'Air du Temps bottle, created by Lalique in 1948, Nina Ricci recently enlisted Elizabeth Garouste and Mattia Bonetti to package its first cosmetics and skin-care line, Le Teint Ricci, which will be available in March. It should come as no surprise that the house of Ricci, founded by the Parisian couturière and her son Robert, would collaborate with this avant-garde French team, whose early designs were declared "neo-barbaric"; Ricci has always turned to artists—Christian Bérard, Andy Warhol, Sol LeWitt—to convey its image of timeless elegance. "I selected Garouste and Bonetti for their happiness and spontaneity that radiates from their work," says Gilles Fuchs, chairman of Nina Ricci and Robert's son-in-law. "Luminous pebbles fashioned by the ocean's waves" were the erstwhile barbarians' inspiration for their Le Teint containers—organic molded-plastic forms in sensual pastels with swirls of burnished gold. The pieces evoke the same luxurious simplicity inherent in their new Venetian-style furniture at New York's Neotu, March 18–April 20.



Garouste and Bonetti's sketch of a lipstick case, above left, and their powder compact, below right, both for Le Teint Ricci. Their new Venetian-inspired lacquered and gilded furniture includes the Palermo commode, above, and the Ragusa table, below. Details see Resources.



Elizabeth Garouste and Mattia Bonetti with facsimiles of their Le Teint Ricci designs.





A fragrance born of a legacy

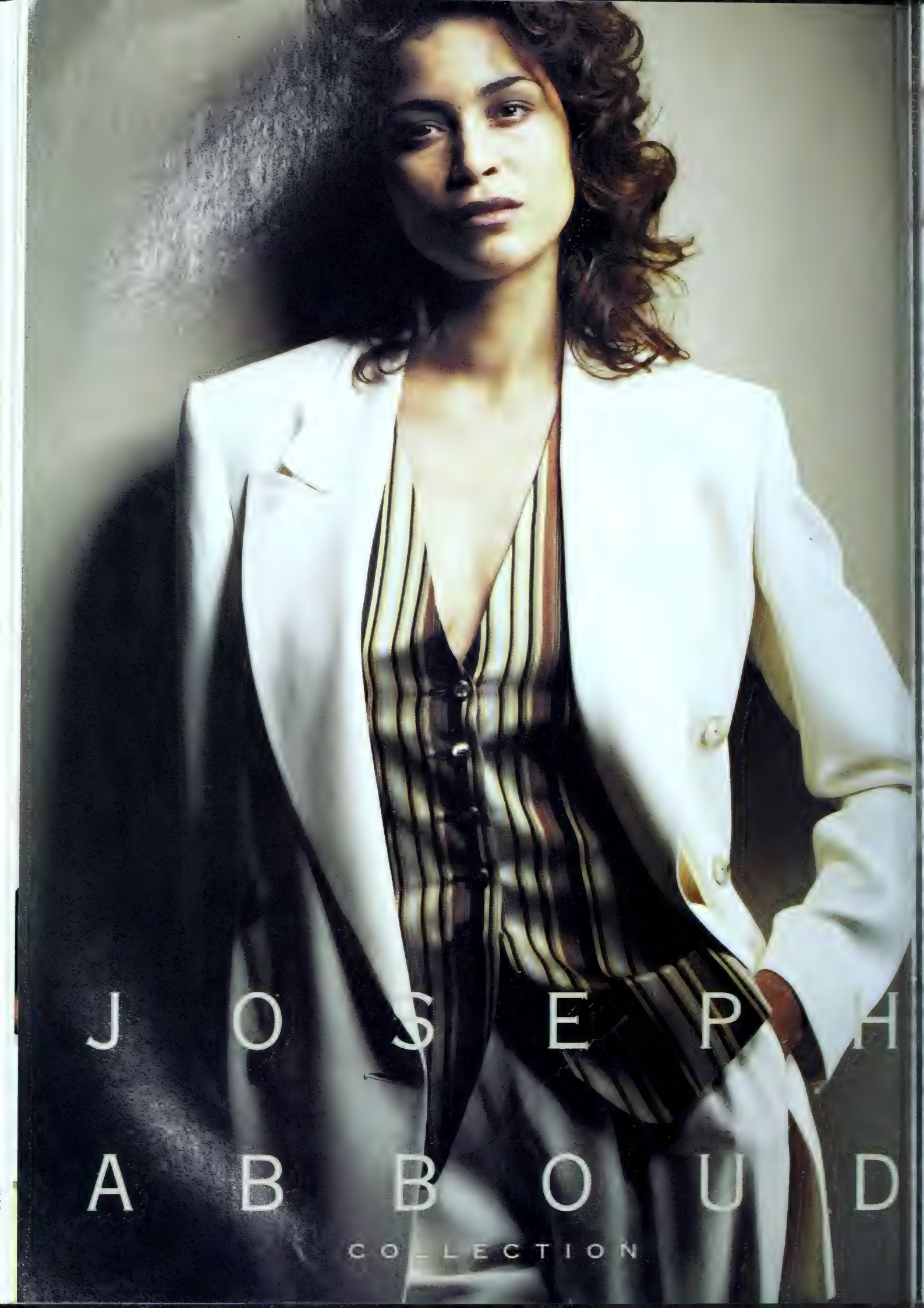


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Editor's Page

March

WHAT IS PERCEIVED as a refuge in our y may have little in common with the tropical island sanc- aries imagined by generations past. For many people to- y, the house one retreats to offers activities of the most tensely absorbing sort. Indeed the whole notion of escape s evolved with the times, so vacations may involve ex- anging one kind of hard work for another. This month e present a variety of refuges which, in their own ways, de- er their inhabitants from everyday pressures.

Between highly aerobic sorties of mountain-biking, hik- g, skiing, and a variety of four-season pursuits, sports- oman Patsy Tisch and her children take comfort in a stored Victorian in Colorado.

Gardening and cooking are the pursuits in fashion de- gner Linda Allard's New England retreat—a neoclassical lla in the hills of Connecticut.

Rising from the finely crafted ruins of an industrial build- g in downtown Manhattan is a studio cum Roman villa, mplete with an atrium and reflecting pool, where archi- ct and painter Steve Mensch finds sanctuary.

Party- and restaurant-hopping may well be this century's ngle greatest contribution to leisure-time activities. Right w thé prime playing field is South Beach, a.k.a. the Art eco District of Miami, which has become a high-energy ur- n refuge for members of the art, film, and fashion worlds well as for other international types.

Finally, there is that abiding source of refuge within the me, the bedroom. We present a portfolio of gracious oms that offer solutions to decorating problems and suc- ed as sanctuaries of the most sybaritic and personal sort. he bedroom may be the sole surviving spot where late ventieth century Americans can, at last, relax.

Mary Novograd



Getting away: to an art deco fantasy, above, in Miami Beach; to Bettine Reisky de Dubnic's sleeping porch, below, on Tybee Island, Georgia; to Patsy Tisch's snug house in the Rocky Mountains, bottom.





A Refuge in the Rockies

Off the slopes Patsy Tisch catches her brea in a cozy Victorian hous

By Margy Rochl

Produced by Carolyn Solli





Outdoors in Colora Patsy Tisch, *opposit* opts for a "mountai mode, but inside h Victorian house, *lef* English piano benc c. 1840, from Richa Gould Antiques, L Angeles, a 1920s P carpet, and an Edw Curtis portrait give the hall a cozy eleg Details see Resourc





Giving herself only three months to decorate, Tisch
by choosing carpets and fabrics, among them a gol
cotton blend from Clarence House for the living r
curtains, a yellow stripe from Manuel Canovas for
window seat and lounge chair, and Fonthill's Akel
the Rose Tarlow–Melrose House sofa. The coffee
was custom-made by John Hall Designs, Santa Mo

HEN SHE DESCRIBES THE SHINGLED HOUSE IN os Angeles where she lives most of the year, Pat- Tisch uses words like "spacious" and "exact" nd "clean-lined." So it makes sense that when ne purchased a three-story landmark Victorian Aspen, she saw it as a chance "to be romantic, have throw pillows and pretty curtains, to ake it look like a perfect bed-and-breakfast."

This cozy picture should not mislead anyone to thinking of Patsy Tisch as the kind of person ho spends her leisure time curled up by the fire. glute-straining jock who has vacationed in As- en since the late sixties, she will snowshoe up a nountain just so she can schuss back down. And ne thinks nothing of hiking up one of Colora- o's many 14,000-foot peaks or biking to Inde- endence Pass—a twenty-mile trip that includes n elevation gain of 4,000 feet. "I get into this hole mountain girl kind of mode," she says.









ow stripped of the white paint applied by previous wners, the curves of the original living room mantel, *bove,* are echoed by the meandering river in William . Silva's triptych, the sleek lines of a model canoe om Nonesuch Gallery, Santa Monica, and custom airs in a linen and cotton jacquard. *Right, clockwise om top left:* Hilary and Willy; Hilary on the slopes; atsy in her four-wheel drive; Patsy with gear.



Chippendale chairs, *above*, c. 1780, surround a mahogany dining table made for Tisch by John Hall Designs and illuminated by a late 19th century brass chandelier and candelabra. *Below:* Tisch grouped three Curtis photographs of Native Americans in the dining room.



Perhaps that's why she set herself a renovatio and decorating schedule as demanding as triathlon: after buying the seven-bedroom hous in September 1988, she gave herself only unt December 16—roughly three months—to re der the house user-friendly. If that were n enough pressure, she started inviting friend and relatives to join her and her children, Hilar then five, and Willy, then one, for Christmas.

To hear Tisch recount it, she instantly en barked on a "shopping mission," which mean that her purchasing excursions evolved beyon daily trips to Los Angeles dealers. A three-tow flight path soon emerged, carrying her off to Sa Francisco, New York, and Aspen, often with h designer, Susan Grayson, in tow.

Tisch once worked in sales at Knoll Interna tional and read scripts for various producers, in cluding her ex-husband, Steve Tisch. Bu whatever design credentials she lacks, she make up for with unflinching decisiveness. "She know exactly what she wants," says her architect Do Umemoto. "Once you get her started, it's ver easy for her to conceptualize."

Convinced that all good things are built fro the ground up, she chose the carpets first, the the upholstery fabrics and curtains. After tha she aimed for an effect that capitalized on th house's Victorian origin and details, but witho what she calls "that heavy-handed ornate fee ing." She had definite ideas of how everythin should look, from the antique French linen tabl cloths, bedspreads, and hand towels she gath ered on early morning trips to local swap meets t the vintage canoe model that has come to rest o the living room mantel and the array of pictur frames and vases and candlesticks on the table tops. "There is no competing with Patsy when comes to accessorizing," Umemoto says. "Sh could make a closet feel palatial."

Part of her success is knowing when to call of the hunt. When she could not track down the ide al antique dining table to go with her mahogan Chippendale chairs with leather-covered seats she had a double-leaved straight-legged one cus tom-made. When, despite her relentless city hopping, the wallpaper pattern of her dream never materialized—"I probably would hav found it in London or something," she says a bi wistfully—she decided to have pale wide stripe painted on the walls of the guest and master bed rooms. To keep in scale with her own smallish sleeping quarters, Tisch had Umemoto desig what he calls a "pseudo-semirepresentationa version of a Victorian bed," which turned out t be a sleek lacquer frame with an elegant ova carved into the headboard.









The house, says Tisch, was her chance "to be romantic, to have throw pillows and pretty curtains"



Once the furniture was shakily under control Tisch turned to the contemporary trappings tha the former owners had favored. The blond ma ple floors were stained repeatedly until they tool on a warmer, more old-fashioned sheen, a ton designer Grayson refers to as "ebonized mahoga ny." Relegated to the trash pile were the granit countertops in the kitchen, which she replace with white Carrara marble and butcher block. A bustling platoon of housepainters were brough in to coat the clapboard exterior in white and the interior walls in pale tones of mauve, rose, yellow celery, olive, and white, an undertaking that, giv en the intricacy of the wooden detailing and the constraints of Tisch's holiday deadline, migh have been impossible had not Aspen Painting been accustomed to such unusual requests "Things are so seasonal here," says Tisch "They're used to it."

Tisch and Grayson began the two-week instal lation, on schedule, on an improbably stormless winter day. The only discard from ninety-six days of whirlwind acquisitions was a chande lier—"I'd found a better one since," Tisch ex plains. All the rest—the Victorian piano bench the nineteenth-century Agra carpet, the cast iron mantel, the photographs of Native Ameri cans by Edward Curtis, the sofa from Rose Tarlow–Melrose House—they shifted around until everything fit. Finally, they found storage space for the accumulation of clutter that comes with Tisch's mastery of so many hobbies which could have made the house resemble a highly personalized sporting goods store.

When the holidays rolled around, Tisch's Yuletide headquarters were complete down to the salt and pepper shakers. From the hand-carved wooden candlesticks to the papier-mâché end table in the living room, every object seemed to have been predestined for the spot where it stood. "We got what we were going for, which was the feeling that things have been there for a long period of time," says Grayson. "You walk in and you never want to walk out." ♠

ter bedroom,
ipes anchor the
he curtains and
tery. *Opposite*
farseilles spread
19th-century
i in a guest room.
bove, from left:
lver basket vase
on a vintage
est Browning
lscape above Patsy
quer headboard
nemoto. Liqueur
nd-pounded
915, on a mantel.









AERO SPACES



The city apartment of Aero's William Sofield, *above*, features, *left, from top*, a cheval glass designed by Ogden Codman for the Breakers in Newport; a lyre dressing table set off by a raffia dado; and a Gothic revival fireplace with andirons by Donald Deskey and Japanese candlesticks. Calvin Klein Collection blazer, Armani trousers. Details see Resources.

Two partners break the design barrier between residential and commercial work

By Heather Smith MacIsaac

Photographs by Michael Mundy

Produced by John Ryman









Sofield's partner, Thomas O'Brien, *above*, prefers to keep his things out, in groups and piles. Among his arrangements, *right, from top*, are the clock and kerosene lamp on his bureau; favorite textures—antique Irish linen, chamois, Il Bisonte leather, and raffia by Donghia—in the dressing area; and a basket of finials and tiebacks. Clothing, Polo by Ralph Lauren.





WHEN IT COMES TO interiors, designer Thomas O'Brien and architect William Sofield are among the most stylish acts going. Not that they simply, as Sofield says, "spread style around." No matter what they are putting together, be it a silver-leafed vitrine, their own New York apartments and Long Island country houses, or their back-to-back SoHo gallery and office, Aero and Aero Studios Limited, they do it step by step, piece by piece, yarn by yarn. "We're trying to make decorating as unabstract and approachable as possible," says Sofield. Adds O'Brien, "This is not about doing something without the clients' knowing what they are getting."

Aero, which opened its doors last fall, does for decorating what a test kitchen does for recipes. "We wanted a place where we can try out a spark of an idea," explains Sofield, "and our clients can try out a sofa—you know, do the whole Goldilocks thing. Is it too hard or too soft? Does this chair work with that desk? Besides, a drawing of a Parsons table is not all that interesting; you have to see and touch it." To that end, the gallery space is set up as reception, dining, and drawing rooms, defined by carpets of the same wool in different weaves—if you look around Aero closely enough, you find a decorating lesson in everything—set off by gleaming ebonized floors. Like any real residence, the space is continually evolving. "When the phones are quiet," says Sofield, "we get a Bud and an Evian from across the street and start recombining." When they want to arrange a specific vignette for a client, they can close off the far end of the gallery by pulling together a pair of folding screens that stop jus short of the fourteen-foot ceiling.

Four hundred yards of Japanes habutai silk at the windows an matte putty-colored walls with th simplest baseboard and no crow molding provide a neutral backdro for artwork, lighting, objets and ob jects, and furniture that, save fo choice period pieces, is made t O'Brien and Sofield's specifications And these two *do* know how to detail For the private label upholstere furniture that Ronald Jonas Interi ors is producing for Aero, O'Brie sees each piece a dozen times befor

In the Aero gallery, *above,* niches and beams and wool carpets in different weaves suggest various living spaces. Sofield and O'Brien mix antiques, such as the English coffee table and French cabinet, with furniture custom-made by Aero. *Above left:* Polished-aluminum and cobalt glass lamp with a paper shade

On one wall of the gallery, *above*, works by Nevelson, Warhol, Serra, and Ruscha mix with photographs by Brodovitch, Platt Lynes, and Edward Quigley above a slate-topped Aero buffet. *Left:* An African stool, an American hoopskirt form on a zinc table, and a 19th-century dance skirt from Zaire draped over a folding screen. *Below:* Aero's Cooper club chair in linen denim. *Right:* Sofield's office looks out to the conference area where a Noguchi lamp hovers over a model of a house he recently completed.









At home in the city, Sofield hung double-ply cashmere curtains in a palomino color to make his seventeen-foot-high living room cozier and chose chartreuse for the walls to wake up a potentially stodgy space. The elephant club chairs inspired Aero's little tusk table in ivory lacquer, just visible behind the mercury glass wig stand on the Mies van der Rohe table from KnollStudio. Sofield restored the plaster ceiling himself. Chandeliers from Richard Kazarian, Boston.



O'Brien's New York living room could be a model room for Aero: the Chanel sofa, the tiger oak desk chair he's had since college, the round glass and teak table, the stool, and the club chair are all being produced by Aero. Animal print velvets from Brunschwig.



In the living room of O'Brien's country house, Brunella and Daisy curl up on shearling tucked into an armchair. Although textiles are his passion, O'Brien prefers plain window treatments at home—wood venetian blinds downstairs and linen on simple rods upstairs. Fabric on sofa in foreground from Ralph Lauren Home Collection.





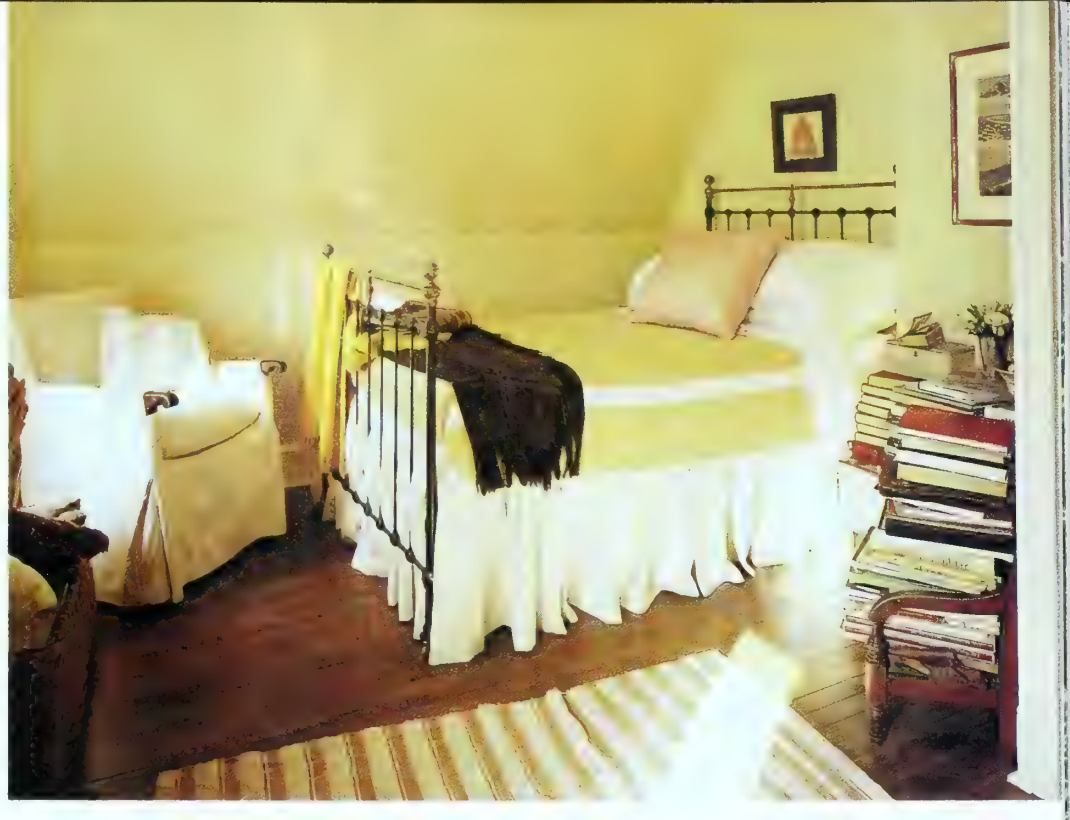
For his desk in the country, *above*, O'Brien added a tooled-leather inset to a cherry drop-leaf table, while in the dining room, *left*, antique Hitchcock chairs are pulled up to a table O'Brien once used as a desk in his city apartment. He put together the sconces with 1930s American glass candlesticks, Victorian brackets, and French oval mirrors. Hanging lamp from Price Glover, NYC. Sisal carpet from Patterson, Flynn & Martin. *Right:* Sanderson wallpaper lines the back of a kitchen cupboard that holds part of O'Brien's collection of china and glass.



npletion because "so much of a
ign is in the finessing—easing an
ge, altering a profile." The design-
pay daily visits to Jonas and to
orite woodworkers, gilders,
talsmiths, and French polishers.
e pair know everyone involved
h making a curtain, from the fab-
house's trucker to the hand-
isher. "When you're having some-
ng made, the best surprise is no
rprise, so we keep our eyes on
ngs," states Sofield. "We're so in-
ved, they end up thinking ours is
ir only job," says O'Brien.

Such "kindred obsessiveness," as
Brien terms it, and remarkably
ilar tastes brought the two togeth-
in 1987 and saw them through
ir retail and showroom projects
Polo/Ralph Lauren Creative Ser-
es. As a member of the creative
vices team, O'Brien worked di-
tly with Lauren and traveled to
ndon and Paris to source and buy.
field, who works for the company
contract, is still involved in the
sonal changeovers at the Madison
enue flagship store. But while the
ars at Lauren may have sharpened
ir vision—and laid a solid founda-
n for their own business—it was
m their families that each of them
st learned to look with a discrimi-
ting eye.

Although O'Brien has seen only
e outside of his grandmother's
ildhood home in upstate New
rk, he can draw a plan of it from
r descriptions. When he was a boy,
e guided him through the materi-
—"This is rosewood, this is mercu-
glass"—and the stories of every
ject in her collection, which repre-
nts not always the best of things, he
ys, but an example of everything.
his own *(Continued on page 184)*



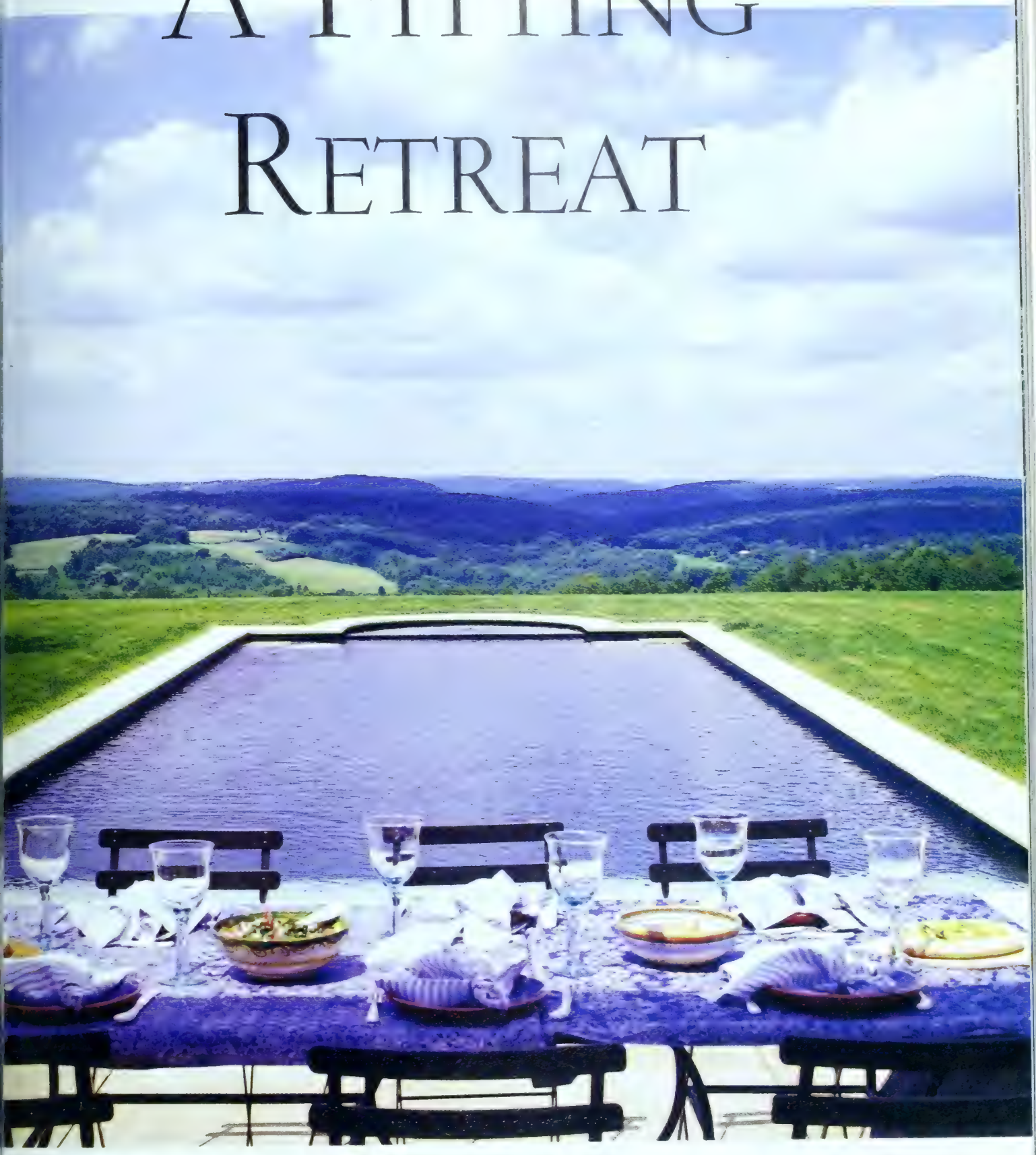


a guest room, *above right*, an Amish
ilt covers a brass and iron bedstead
Brien bought at auction when he was
ght. Books are stacked on a child's
air. *Right:* An old chromolithograph
a girl taking a photograph of her
g hangs over an antique trunk, from
obert Altman, NYC, covered in French
llpaper, a pillow in Bennison fabric,
d a ball of string from the 1930s.



At her country place Allard, *above*, who was raised in a small midwestern town, glories in her garden and the rural landscape, *opposite*. Details see Resources.

A Fitting Retreat



Fashion designer Linda Allard tailored her Connecticut house to suit the way she lives

By Wendy Goodman **Photographs by Oberto Gili**



In the living room, A
and designer Stepher
Mallory arranged the
century Spanish mirr
sofas, and Michelang
pillows by artist Ann
to emphasize the sym
of the architecture.



NDA ALLARD, THE DESIGN DIRECTOR FOR ELLEN
acy, insists that her new country house in Con-
cticut is not a grand house. "But it did turn out
be a big house," she admits, with nine hand-
mely proportioned rooms on the 5,500-
uare-foot main level, plus guest rooms and a
dio above and family, service, and storage
oms below, all set on sixty acres of rolling hills.
ll, the Palladian-inspired villa that she de-
ned with her architect brother, David Allard
d decorated with the New York–based designer
ephen Mallory), has a sense of warmth and inti-
acy and a lack of pretension that belie its size—
d suit a woman who has built a remarkable ca-
er on her own refreshingly modern style.

When Allard makes her escape from Seventh
enue, in some ways she is going back to her
ots. "Smalltown, USA" is the way she describes
e Doylestown, Ohio, of her youth where she
ew up with her five brothers and sisters in a
ndred-year-old house. Self-reliance was a way
life. "We had to garden and pick the produce
d can it," she recalls. "We bought very little—
lk and meat." Her father, who was raised on his
mily's farm, was "an environmentalist before it
s fashionable," she says, "and the compulsive
rdener that I am I'm sure came from him."

Not that full-time rural life was ever her goal.
lard settled on a fashion career at ten, when
r mother taught her to sew and she began mak-
g wardrobes for her dolls—"and even before I
ld sew, I was always designing clothes for my
per dolls." After studying art at Kent State
niversity, she moved to New York in 1962 and
nded a job as a design assistant at Ellen Tracy.
wo years later she was the designer. As the com-



Allard was taken by the proportions of Palladio's villas



collaboration between Allard and her brother David,
e house has a Palladian façade, *above,* and central
trance hall, *above right,* in which a Flemish tapestry,
1720, hangs above a 19th-century console table.
ght: A George II giltwood chandelier from A. Smith
ntiques, NYC, a Danish mirror with chinoiserie,
d Regency armchairs lend a touch of formality to
e dining room. Horsehair from Clarence House.

"Cooking is much more relaxing tha
sitting on the beach," says Allard





pany expanded from junior clothing into attire for working women and added the Company sportswear line, Allard set the tone. Since 1984 her name has been on the Ellen Tracy label.

For nearly twenty years Allard spent weekends in a contemporary house at the edge of the woods—"I needed to see trees and ground"—but eventually she felt the need for more tradition and symmetry and fewer hard edges. She began keeping a book of ideas for the house she would build. "Once I found this piece of property I started to think about an English country house," she says. "Then I realized that so many of these English houses were influenced by Palladio. And I love all things Italian—the people, the food, the energy." When she read more about Palladian villas, the proportions and simplicity of these sixteenth-century farmhouses, their wooden doors and moldings, sculptural fireplaces, and vital connection to the agricultural communities around them all struck a sympathetic chord.

Together she and her brother began to work out a scheme for the house. "She had very firm ideas about the overall feeling and the kinds of spaces she wanted," says David Allard, the university architect at Vanderbilt in Nashville. One of her requirements was a large kitchen so guests can lend a hand or keep her company while she cooks; another, enough space to accommodate the extended Allard clan twice a year. After several months of discussions, in March 1989 Linda and David visited ten or twelve Palladian villas in the Veneto. "The first one we saw, the Villa Ba-

The welcoming country kitchen, *left,* combines efficient work space with an eating and sitting area furnished with antiques, among them a Louis XIII wing chair and armchair in a Hinson fabric, a 19th-century pine table from Pierre Deux Antiques, NYC, neo-Gothic dining chairs from Ann Morris Antiques, NYC, and a wrought-iron chandelier. *Above:* Allard's focaccia awaits its turn in the oven.

doer at Fratta Polesine, was completely bare," she remembers. " A wonderful space, with light streaming through it."

"It's not big, not heavily ornamented," adds her brother. "It was almost contemporary in its cleanness of line, and it confirmed Linda's ideas about what she wanted"—simple spaces that flow into one another, a few antiques against whites in various tones and textures, a *blend* of modernity and tradition.

The collaborative design process involving both Allards and Stephen Mallory was unusually thorough. Mallory recalls looking at "twenty shades of white and twenty different stones" for the living room floor. Before the mantels were—literally—carved in stone, they were made up in Styrofoam to see if their proportions fit the rooms for which they were intended. Carpenters produced mock-ups of all the doors, and painters tested five wall finishes. Linda Allard compares their efforts to designing a dress: what looks right in a sketch may need adjustments when it comes to life off the page.

An enthusiastic cook and baker, Allard played a major role in planning the kitchen; she pored over floor plans, counted and measured all her equipment to determine her storage needs, and checked out appliances. In the end she settled on a spacious but relatively simple layout that allows her to bake in one area while friends prepare vegetables in another or relax in front of the fireplace. The cabinet doors in the working space all slide back into channels in the cabinets to allow easy access to their contents, and there are ample countertops and a granite-topped island.

Outdoors, landscape designer Bob Zion refined the site plan—"He was more aggressive about moving dirt than we were," says David Allard—and handled the new plantings, especially the many trees. But the garden is Linda Allard's own turf; the tomatoes and cabbages and eggplants, the basil and dill and sage all find their way into her kitchen. "To me," she says, "cooking and gardening are much more relaxing than sitting on a beach." The woman behind the Ellen Tracy label may have come a long way from Doylestown, but she has not discarded her "Smalltown, USA" heritage ▲

What Allard wanted was not grandeur but serenity

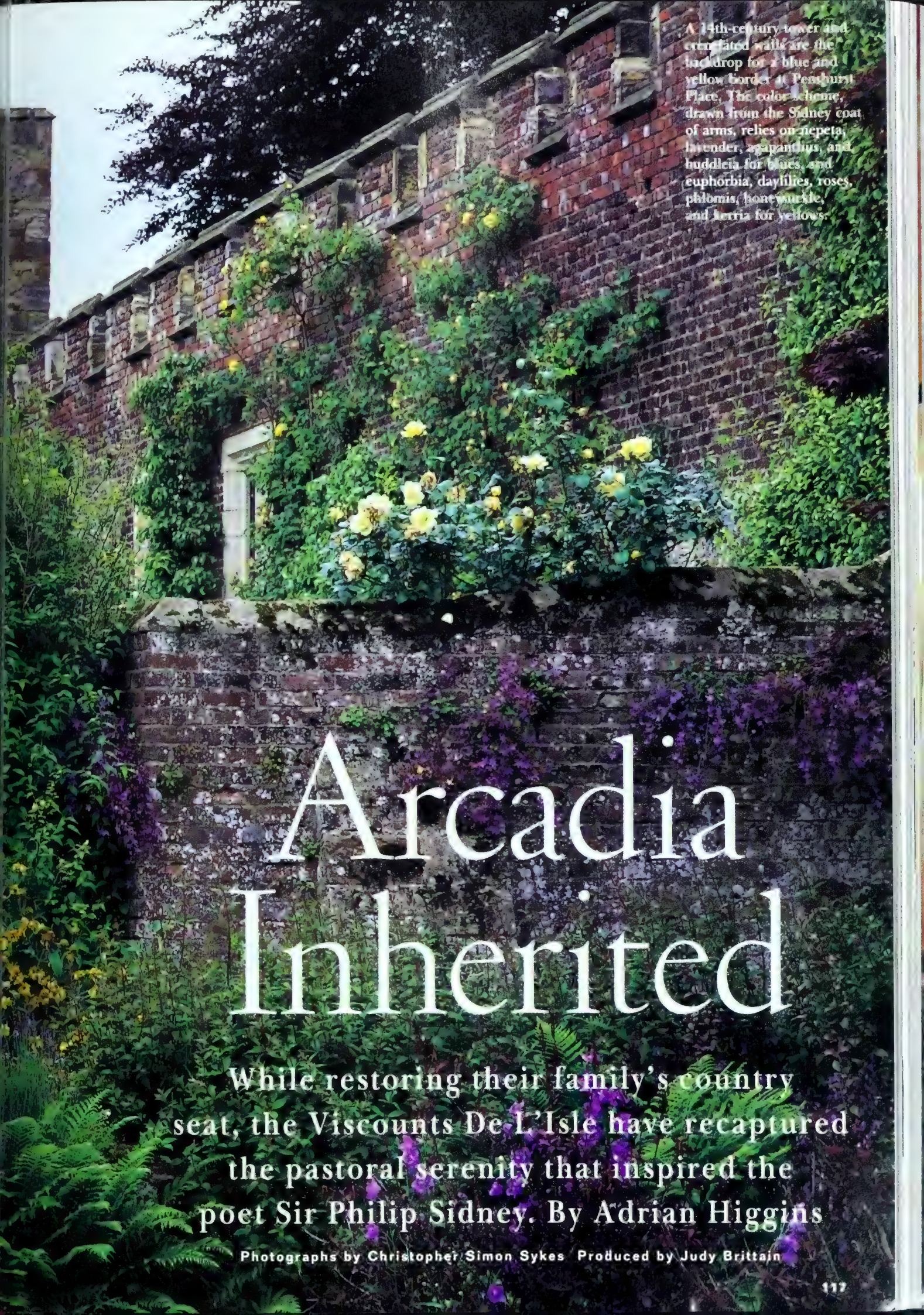




The light-filled master bedroom overlooks the garden on the east side of the house. The whites of the walls, the bleached floors, the linen carpet handwoven by Sam Kasten, and the Nancy Koltes fabrics set off the lacquered secretary, c. 1720, the George III giltwood armchair from Kentshire Galleries, NYC, and the 19th-century Swedish painted pedestal table from Evergreen Antiques, NYC, by the bed. Over the stone mantel is a Picasso lithograph of Françoise Gilot.


Katharine Hepburn





A 14th-century tower and crenellated wall are the backdrop for a blue and yellow border at Penshurst Place. The color scheme, drawn from the Sidney coat of arms, relies on nepeta, lavender, agapanthus, and buddleia for blues, and euphorbia, daylilies, roses, phlomis, honeysuckle, and kerria for yellows.

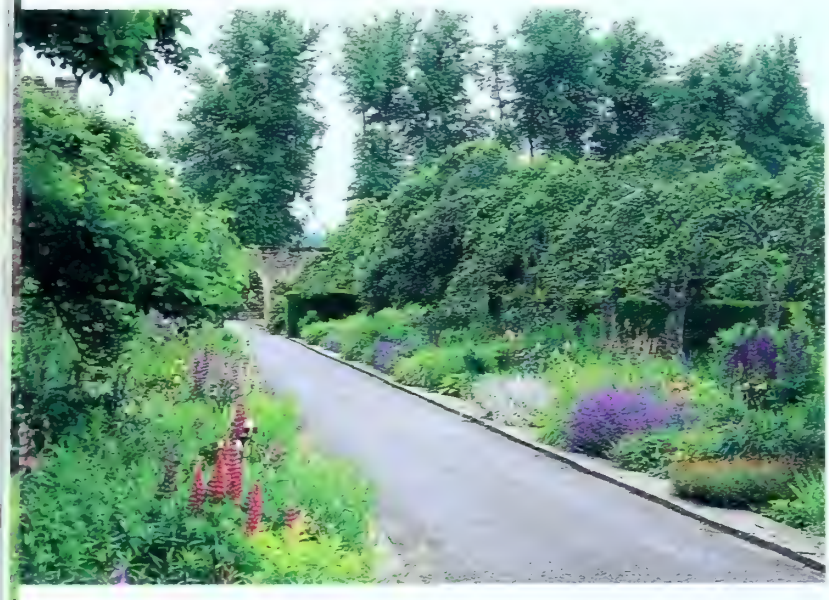
Arcadia Inherited

While restoring their family's country seat, the Viscounts De L'Isle have recaptured the pastoral serenity that inspired the poet Sir Philip Sidney. By Adrian Higgins

Photographs by Christopher Simon Sykes Produced by Judy Brittain

THE FIRST VISCOUNT DE L'ISLE could never be accused of indecision. When the enemy threatened to wipe out his battalion at Anzio, he fought them back single-handed with a tommy gun. When Winston Churchill urged him to stand for Parliament in 1944, he answered the call, as he did seventeen years later when the queen picked him as Australia's last British governor-general. But of all the profound choices he faced in life, none was more difficult than the one confronting him at the end of World War II.

Penshurst Place in Kent, the ancestral home of his family, the Sidneys, which he inherited in 1945, was like England itself: battered, scarred, and spent. Although the imposing crenelated house was relatively unscathed, nearly every windowpane had been blown out by flying bombs, grime coated works of art, and the gardens lay in rank neglect. A comfortable family estate in Yorkshire offered a tempting escape from the emotional and financial demands of restoring Penshurst, but in the end Lord De L'Isle made the only choice he could and pressed on with his mission until his death at eighty-one, two years ago. Today thousands of admirers stroll through a great English garden thanks to a nobleman who refused to break his family's 393-year link to the domain Ben Jonson praised for "thy Orchard Fruit, thy Garden Flowers,/ Fresh as the Air, and new as are the Hours."



The house was given by Edward VI to Sir William Sidney in 1552. A soldier and courtier who made a name for himself in the battle of Flodden Field, Sir William heads a family pantheon that also includes Robert Dudley, earl of Leicester, the paramour of Elizabeth I, and the warrior-poet Sir Philip Sidney, who was born at Penshurst and wrote many of his works there. The garden in his pastoral romance *The Countess of Pembroke's Arcadia* was inspired by the one at his feet, and he made the estate a magnet for the literary elite. Another poet with ties to Penshurst is Percy Bysshe Shelley, whose uncle through marriage inherited the place and began a major nineteenth-century renovation. Two driving forces propelled the arduous restoration of the property in our own century: the late Lord De L'Isl inbred energy and his sense of duty to his clan.

Even though the garden had gone to seed during t war, the yew hedges—a full mile of plantings that ta one gardener two months to trim—had been clipped a maintained. The hedges date to Penshurst's Victori recovery after a century of decline that had spared t estate from transformation into a Georgian landscap park. The sprawling house, whose core is the 1340 Gr Hall, still commands an eleven-acre square enclosed high brick walls built in the sixteenth and seventeen centuries. The hedges presented a superb gridli framework for Lord De L'Isle's landscape artistr Among his many roles, he was an astute businessm and saw the need to start with the eye-catching Itali Garden—an expansive terrace parterre of box-enclos rosebeds—in order to lure the paying public. Only th did Lord De L'Isle and his first wife, Jacqueline, build t Rose Garden as the next in a series of projects that last until the start of the couple's Australian sojourn in 19 The viscountess died the following year, and Lord L'Isle's second wife, Margaret, Lady Glanusk, has aid in later stages of the landscape restoration.

Despite a passion for gardens and a clear vision of wh he wanted, the master of Penshurst was no horticulturi Execution of his plans was left to the head gardener. "M father was more strategy than tactics," says Philip, t second Viscount De L'Isle, who followed his father in the elite Grenadier Guards and has helped to run the e tate and its farms since his return to civilian life in 198 Most of the garden one sees today was finished duri the nine years that Tom Neillans, a transplanted Sc was head gardener. He retired last March. Neilla counts the late Lord De L'Isle as "a gentleman, a frien and the finest employer anyone could wish for."

The success of this partnership is immediately evide in the double border at the public entrance gates. In t best English style, the borders march on for seven yards, awash in yellows, oranges, purples, and blue "Lord De L'Isle liked bright colors," says Neillans, "b he was never keen on reds." His partiality for compl mentary tones of blue and gold—the Sidney heraldic c ors—comes to the fore at the end of the double borde These beds at the foot of a high retaining wall combi the blues and purples of agapanthus, buddleia, and n peta; and golds and yellows in daylilies, euphorbia, ar Jerusalem sage. The most overt demonstration of t Sidney style and patriotism is the Union Flag Garden, Union Jack drawn with 1,000 rosebushes and 2,000 la ender plants. The flag's spring incarnation depends c red and white tulips. The glaucous foliage of the lave der suggests the blue field, but it is not until midsumme when the lavender and roses are in full flower, that Lo De L'Isle's ensign really unfurls. It can be seen from je liners landing at Gatwick Airport, and just to make su no one misses it on the ground, Lord De L'Isle and Ne lans devised a wooden viewing mount, wreathe



A full mile of Victorian yew hedges presented a superb framework for Lord De L'Isle's landscape artistry

delicate pink shrub roses. After Neillans supervised he Union Flag Garden's onstruction, he waited nervously for the roses to bloom ue to color. The floribunda 'Lilli Marlene' opened to a roper deep red, but the white margins, represented by nowline', budded distinctly pink. Would Lord De Isle, the holder of the Victoria Cross and a Knight of e Order of the Garter, look a fool? Would Tom Neilns, plantsman and estate gardener, look for another b? "I was sweating for two or three days," he recalls. appily 'Snowline' emerged creamy white.

Closer to the manor house, the visitor finds the secret iana's Bath, a late Victorian garden room dominated y a rectangular lily pool scented with water hyacinths. iana's Bath leads to the adjoining White and Gray Garen, designed in the 1970s by the soldier, artist, and ndscaper John Codrington, and then to an intimate pen-air amphitheater. Lord De L'Isle had already called the expatriate American garden designer Lanning Ropr, who carved his own image of a classic double border beween the Spring Garden and the Rose Garden. Primarily shrubs, it conveys a sophisticated and subtle tableau of plant forms, textures, and color associations in purple, pink, and lime green.

A devastating storm that ripped across southern England in 1987 felled large stands of centuries-old trees. For Lord De L'Isle, the destruction was an opportunity to reaffirm the continuity of Penshurst, the Sidneys, and, by extension, England itself. Neillans remembers, "He turned to me and said, 'We have to clean up and start again. If previous generations hadn't done that, there would be nothing for us now.' "

The late Lord De L'Isle is revered as a man who took charge, got things done, and spoke his mind. But he did not see the world only through the eyes of a soldier. One of the most highly decorated *(Continued on page 184)*

Balls of golden yew, *above*, lead the eye toward the garden room known as Diana's Bath and on to the house. The view was a favorite of the estate's 19th-century restorers and their 20th-century counterpart, the first Viscount De L'Isle. *Opposite:* Herbaceous borders and apple trees flank the approach to a gateway in the brick outwork that once protected the house.





Much of Penshurst gains presence from grand-scale planting schemes. Hundreds of peonies, bolstered by lavender, define the lawn walk at the edge of the orchard. The old apple trees in meadowlike surroundings offset the clipped formality closer to the house.

Visitors can still stroll the domain Ben Jonson praised for "thy Orchard Fruit, thy Garden Flowers"





Climbing roses and *Clematis montana, above left,* drape the Tudor arched gateway to the gardeners' work sheds and greenhouses. *Above right:* Box-edged rose beds fan out from a central fountain in the parterre of the 19th-century Italian Garden, the first major landscape restoration at Penshurst after World War II. Beyond lies the Great Hall, one of the best surviving examples of English medieval domestic architecture. Built in 1340, it was the setting for feasts attended by Edward IV and Henry VIII. *Below:* On parade in the one-acre Union Flag Garden, 2,000 lavender plants and 1,000 roses proclaim the patriotism of Viscount De L'Isle and his forebears. The Union Jack can be seen from planes arriving at Gatwick Airport.



Restoring the garden reaffirmed the contin





Irises, *above left,* fill the pond in front of an antique sundial. The spendthrift habits of an 18th-century Sidney squandered funds that might have been spent tearing down then-unfashionable Tudor garden walls and transforming the estate into a Georgian landscape park in the manner of Capability Brown. *Above right:* The Coronation Walk guides visitors through an allée of apple trees between the flag garden and the kitchen gardens. *Below:* In the Rose Garden, created by the late viscount and his first wife, Jacqueline, dwarf purple barberry and rue hedge beds of floribundas, including 'King Arthur' and 'Elizabeth of Glamis'. Rose standards are underplanted with *Stachys lanata.*



enshurst, the Sidneys—and England itself

Dateline: MIAM

Last year Miami Beach was merely hot—this year it defines a new style

BY GLENN ALBIN

You have to wonder: what if Leonard Horowitz hadn't painted all those art deco buildings pink, lavender, and turquoise?

Today, thanks to the Miami Design Preservation League, founded in 1977 by Horowitz and Barbara Capitman, South Beach on a weekend is one big Times Square, circa 1946, with night troops flooding the streets. By day it is Hollywood in the 1920s; instead of actors and sets, there are models and location crews.

Though still naive by the standards of international types, who have made it their newest playground, South Beach made no excuses this season: this place is not a fad. Two years ago, no one could have made this statement with absolute certainty. But short of a strong wind, South Beach, and a life some compare to the wildest nights of pre-Castro Havana, has another twenty years left in its sails. That wind almost arrived last August, when Andrew, like the hurricane in Bertolt Brecht's *Mahagonny*, headed dead for Miami Beach, only to swing south at the last minute. The day after, power lines down, streets blocked with enormous fallen royal palms, unbelievable excuses were dreamed up to explain why the 7:00 P.M. countywide curfew couldn't possibly apply to people here.



Madonna, of course: an avenue of palms to her front door.

Rules do not readily apply to people here. "It's the same kind of feeling Gauguin had—that whole Tahiti syndrome whereby the tropics are a place to slip your cable," says media attorney Dan Paul. "In Chestnut Hill the secret desire is to have a red bedroom. Somehow, when they arrive in Miami, that changes to red and orange, and there's nothing to hold them back."

Paul has lived on islands in Biscayne Bay since 1949, when the big Miami Beach hotels and nightclubs, like Lou Walter's Latin Quarter and the Park Avenue on 22nd Street, were flourishing. He watched the 1950s unfold in all their extravagance, perhaps best illustrated by a joke about Milton Berle's wife being insulted by the manager of the Fontainebleau Hotel. As she strode through the lobby in her full-length mink coat, the manager issued a warning: "Sorry, lady, no beach clothes in the lobby." Paul recalls, "This was very typical. People would be sitting around in eighty-degree weather in their big mink coats in this refrigerated environment."



Bellhops in blue jeans at the Raleigh Hotel on Collins Avenue.

Now they sit around in eighty-degree weather in Versace leather.

Since her arrival in 1987, Tara Solomon, the unofficial greeter of the South Beach demimonde, has cultivated a look that borrows heavily from other Miami Beach epochs. It does not always travel well beyond the nearest causeway, but it absolutely embodies the spirit of the new Miami Beach: mile-high wi and mad accessories.

She lives in a glitzy cir 1968 apartment buildi long on marble and mi rors. "Every night I have ritual," she says. "I go my balcony and loo across the bay. The view surreal, with a skyline candy-colored building The palms really do swa The water really is aqu marine. And the peop really do look like supe models. It has that quali of never-never land, place to forget who yo are and start living life."

Miami Beach, she say is a source of constant i spiration for her. "Th morning on Washingt Avenue I passed an elde



Art deco at its peak: the streamlined Helen Mar apartments.

ly couple, and the wi was carrying a flamin red freshly coiffed wig a Styrofoam stand. It w the most natural thing the world to her."

This is not what Ca



Robert Miller's living room, aluminum
niture by Warren McArthur and colors
rthy of a parrot. Details see Resources.

otographs by Scott Frances

Fisher, the real estate developer who put Miami Beach into high gear, envisioned in a brochure, published after World War I, which described "subtle refinement and homelike restfulness where high-strung nerves could relax." By 1923 even he was ready to eat his words: "I was on the wrong track. I had been going after the old folks. I saw that what I needed to do was go after the live wires. And the live wires don't want to rest."

Today some of the livest are commuters from New York. Ashton Hawkins, executive vice president of the Metropolitan Museum of Art in New York, who paid his first visit five years ago, now owns an apartment in partnership with some friends in an art deco building facing Flamingo Park. He comes down about once a month. "South Beach doesn't exclude outsiders," Hawkins says. "It actually includes you, for all the right reasons. In my experience, this is as exotic as it gets in America."

New York gallery owner Robert Miller spends his Florida getaways with his wife, Betsy, in a South Beach high-rise apartment. Sunlight pours into the two-story living room through walls of windows. "I'm not afraid of things changing," Miller says. "I look forward to walls and fabrics changing color. The screen lost its color so I slapped on another coat of puce. It's something you do quickly. The whole idea is not to be precious."

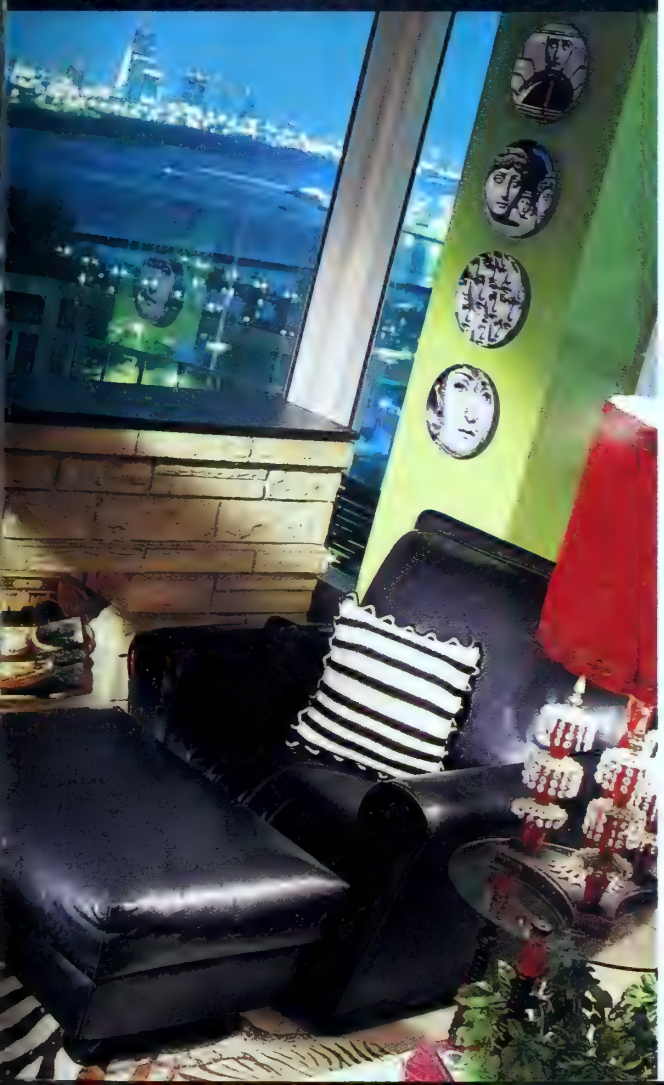


Breuer goes to the beach: chrome Wassily chairs pull up to a kidney-shape fake-coral coffee table in New Yorker Tom Fallon's apartment, *above*. *Below*, Craig Robins's dining room, with a striped table by architect Juan Lezcano.





Miami: Ashton Hawkins's 1959 *Black Orpheus* *above,* and, *below,* Debbie Ohanian's thrift shop d fiberglass fireplace, with a bit of Fornasetti.



MR. FABULOUS

"Look, my job was to get the customer in, and that's what I did."

Morris Lapidus had never designed a building before the Fontainebleau Hotel, and when it opened in 1954, so did the era of Fabulous Miami Beach. While critics called him the "pornographer of American architecture," the Fontainebleau was forced to offer tours, at $10 per person, to maintain order in the lobby. Today, at age ninety, Lapidus is vindicated: he is studied by architects and architecture students, and Philip Johnson credits him with "warming up modernism."

In the Eden Roc, Deauville, Shelbourne, Lucerne, Americana (now Sheraton Bal Harbour), and other hotels, Lapidus drew from his years as a store designer to catch his customer's eye—as he says, "Pull her into the store and sell her a pair of sixty-nine-cent stockings." When Ben Novack asked him to design the Fontainebleau, he sketched a curved building. The contractors balked, but Lapidus made it happen.

"I imagined I was designing the Fontainebleau for Busby Berkeley," says Lapidus. Furniture was overscaled. A stairway under pink lights was constructed so people would not "just walk into the dining room"—they would make an entrance. "Or my stairway to nowhere. People love to walk up stairways, down stairways, to display their gowns. So I gave them a stairway to a cardroom. It was straight theater. The Fontainebleau was my opportunity to do the greatest flimflam architecture of nonsense, of joy."

"People were overcome," he recalls. "People thought, 'My God, where am I?' "



Morris Lapidus, the Busby Berkeley of Miami Beach.

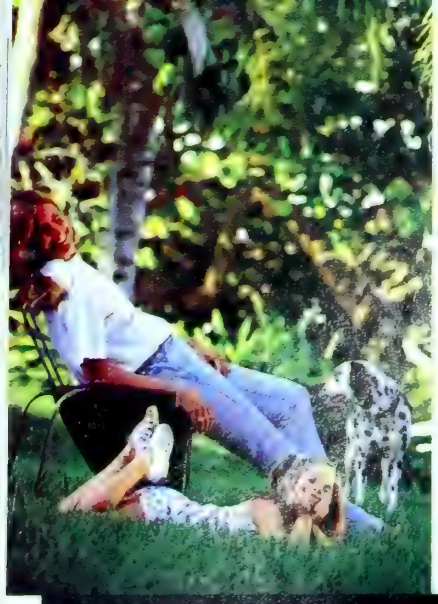


Lapidus's Americana Hotel, 1957.



The Lapidus apartment on Island Avenue: the bedroom, *above;* the sunroom, *below.*





Lily Zanardi and her daughter, Giannina.



In Zanardi's living room, Newtone sofa by Massimo Iosa-Ghini.



The iron gate is original to Zanardi's 1933 living room.

Where the Miami life is quiet: on Pinetree Drive, the Zanardi pool.



Ashton Hawkins: "This is as exotic as it gets in America."



No pedigrees, but great style, in the Hawkins living room.



For Hawkins, fifties furniture and David Hockney are the mix.

"I'll go out on my bicycle and always find something to bring home," he says. Painting a room is also different here: "If one wall is bright orange and yellow, then it's hard to resist painting the other one turquoise green."

Representing perhaps the rarest breed in town, Craig Robins was actually born in Miami Beach three decades ago. With his brother, Scott, he invested in run-down blocks, notably Espanola Way, where he converted a hotel into artists' lofts. Affordable rents attracted creative people, and gentrification ultimately followed. With Chris Blackwell, founder of Island Records, the Robins brothers renovated the Marlin Hotel, which includes a recording studio, a modeling agency, a Jamaican restaurant, a bar, and a gift shop. Barbara Hulanicki created the Marlin's look of bright island colors in an aquarium fantasy theme. South Beach style, Craig Robins explains, "has a lot to do with the secondhand furniture shops and vintage clothing stores that sprouted there in the early eighties."

The Art Deco District may get the most attention right now, but the power base of Miami Beach still resides north of Arthur Godfrey Road on the many man-made islands of Biscayne Bay. Here a new group of artists and intellectuals have created simple quiet lives in *(Continued on page 180)*



Since the 1940s, Dan Paul has seen Miami's fortunes rise, fall, and rise again.



Paul's living room, through a curtain of chromed beads. The house was designed in 1970 by David Hicks and Mark Hampton with architect Mott B. Schmidt.



Another Miami: Paul's 16th- and 17th-century pieces.

TASTES

Two quintessential restaurants tell the story of South Beach, then and no

BY JASON EPSTEIN

The smell of gasoline under a hot sun, blue cornflowers at the sandy edges of blacktop roads, ice cream melting in rivers along one's hand, and endless summer days—these faded memories of childhood beaches vividly returned as I walked one winter morning along the mile or so of oceanfront at the southern end of



Stone crab claws with mustard sauce. (Recipes on page 180.)

Miami Beach, recently restored from its wreckage to a yet more pastel version of itself half a century ago. This rush of memory was not unusual. South Beach, friends later told me, often turns visitors into performers in a revival of their own lives. It is the ultimate beach of childhood memory, whether one happened to have been a child there or not. To sit in the morning sun outside the News Café, gazing emptily across Ocean Drive toward the beach, its three disheveled palms tilted this way and that, framing the glittering waves, is to see oneself in a fifty-year-old picture postcard beneath Fun in the Sun in dancing letters, with a message from some forgotten Max and Norma scrawled on the back under a canceled two-cent stamp.

South Beach seems to have come back to life effortlessly, of its own volition, the way memory, unasked, fills a temporary vacancy in the mind. Only the sad amenities behind the pink and lavender deco façades—the narrow bathrooms with rust-stained sinks and worn tubs, the bare and splintered floors, the shallow closets with their wire hangers—declare that Miami in the forties may itself have been a disappointment to its former occupants, pursuing their own beach dreams. Perhaps like the castle builders of Disney World, the people who have restored South Beach wanted only to summon the imagined pleasures of a fictitious past. But if they were fishing for plastic mermaids, they came up with a living coelacanth, a vivid creature from the actual past, with its bite and texture intact, and had the sense to let it live and breathe.

Two restaurants, one older than Miami Beach itself, the other as new as the South Beach revival, share this instinctive respect for the real thing. A waiter named Joe Weiss opened Joe's Stone Crab



Before there was a Miami Beach, there was Joe's, opened in 1913. Now 2,000 people line up daily.

(305-673-0365) at th southern tip of the bea in 1913, two years befo the City of Miami Bea was incorporated. H granddaughter, Jo An Bass, runs Joe's now, wi absolute loyalty to th founder's instinct



From ocean to table in twenty-four hours: Joe' has its own fisheries.

There is not a false note the place, and thoug 2,000 people or mo may line up on a give day for Joe's 400 seats, would be a terrible m take not to join ther Joe's is no mere relic Miami's various golde ages, though it would no surprise to see Runyo and Winchell, bronze from an afternoon of g rummy at their Ron Plaza cabanas, ready f dinner in Joe's main di ing room, surrounded waiters as smooth in the black tuxedos as a fam of acrobats. When Jo An Bass recently moved in

OF MIAMI

ew apartment, a tenant ed the manager who was and was told that owns Joe's. "Impossi-," the tenant said, "no e owns Joe's," as if Joe's re the Atlantic Ocean a redwood forest.

Stone crabs don't travel ll. They should be eat- within twenty-four urs. Thus the best ce is in south Florida, d only in season (from tober to May), prefera- at Joe's with its much-itated mustard sauce. e's crab claws are oked as soon as they are ought ashore to Joe's n fisheries at Ever-des City on the Gulf or arathon on the east ast, then shipped to the staurant, where they e usually served within enty-four hours, while ey are still sweet and m. A day or two later ey will be watery, fla-rless, and inedible.

Joe's menu, with its ne crabs and grilled mpano, its fried rimp and nine kinds of tatoes, its sweet-and-ur coleslaw topped with ayonnaise and pickle ish, seems to belong to vanished world. But w dishes are added m time to time, includ-g first-rate crab cakes, a sh that does travel.

Norman Van Aken, no opened A Mano 05-531-6266) in the etsy Ross Hotel at the rthern end of South ach two years ago, is a



Norman Van Aken, the Braque of the kitchen, at A Mano in Miami.

genius. His work is as impossible to replicate as a painting by Braque, and as likely to seem epochal in retrospect. Like any genius, the boyish thirty-five-year-old Van Aken has his ups and downs, and in the case of some of his creations, some diners might not at first get the point of what he's doing. Once they find their way, however, they will know what it must have been like to encounter cubism when it was new.

The cubists imagined shapes, textures, and colors as they must have appeared to the infantile or primitive or otherwise untaught eye, before that eye knew that this shape was a door or that texture a window or that accumulation of color and line a guitar. Van Aken does something like this with his cooking. He creates tastes and textures as if one were encountering them for the first time, like one's first ripe peach or vanilla ice cream cone or fall apple, but he presents these elemental experiences in complex dishes of great subtlety and sophistication. His menu is a cascade of adjectives and exotic nouns: flash-grilled Pacific big-eye tuna with an Asian vegetable stir-fry, wasabi, honshimejis, soba and ginger-lemongrass-tamari vinaigrette. But the result is an arrangement of textures and tastes as harmonious as a sunrise.

Consider his Down Island French Toast. He marinates fresh foie gras in vanilla, Cointreau, mace, and cinnamon; and brioche triangles in eggs, vanilla, mace, and cinnamon. He then makes a caramel of chicken stock, pumelo juice, sugar, and cream, lays the seared foie gras on the cooked golden brioche, and adds the caramel—a dish that terrified a local restaurant critic, as it surely would a dietitian.

The result, however, is sublime, the more so if one has the forbearance to leave most of it uneaten and go on to one of Van Aken's simpler preparations as a main course: his Vietnamese soft spring rolls and spice-seared

(Continued on page 180)

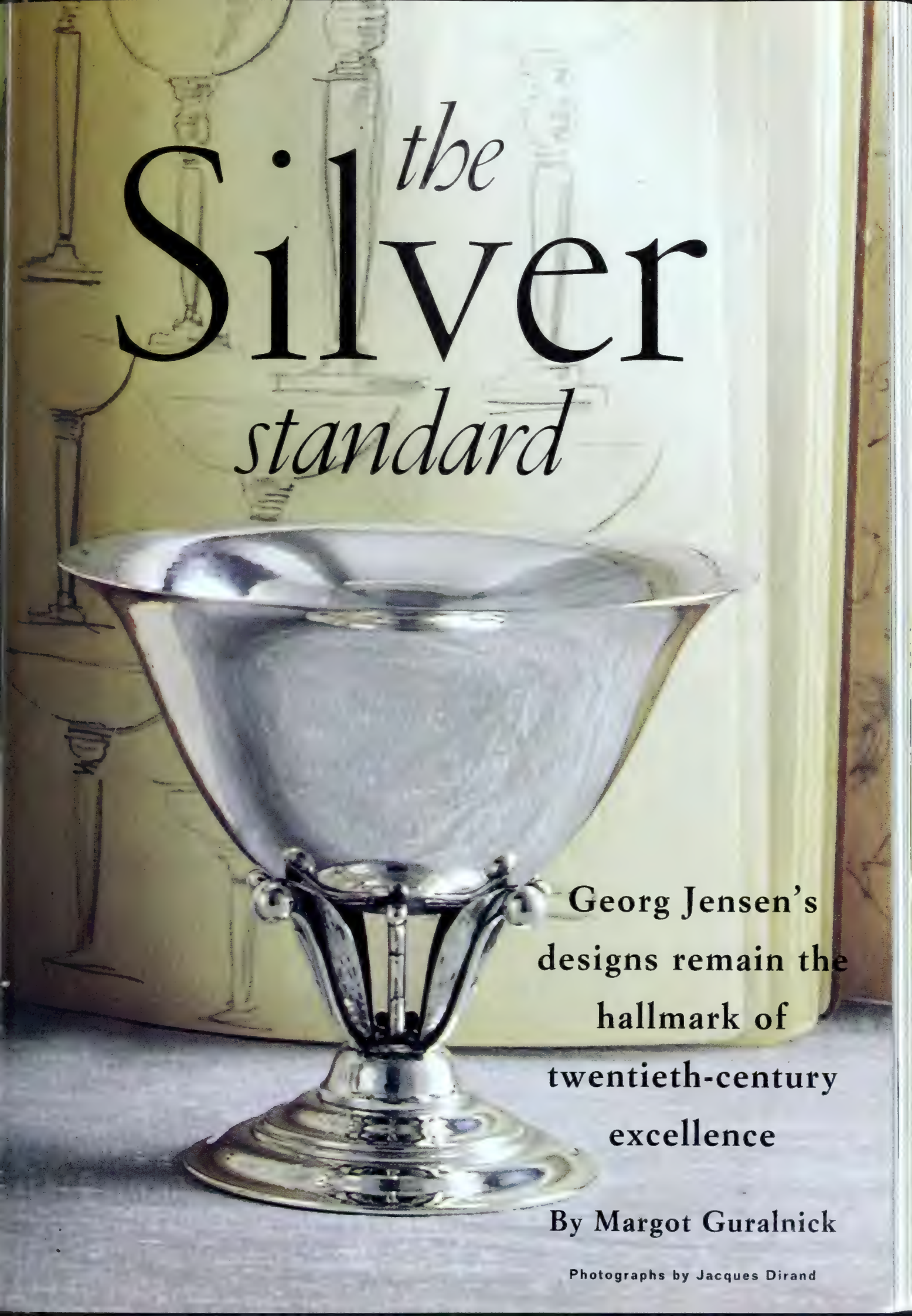


Tuna A Mano: spice-seared tuna with ponzu and peanut sauces, *above,* and, *below,* flash-grilled Pacific big-eyed tuna with Asian vegetable stir-fry.





In 1920, Johan Rohd
Georg Jensen's chief
collaborator, designe
firm's famous stream
pitcher, *left*, seen agai
working sketch. Too
for its day, the piece
wasn't produced until
Opposite: A 1912 Roh
bowl. Details see Res



the Silver standard

Georg Jensen's designs remain the hallmark of twentieth-century excellence

By Margot Guralnick

Photographs by Jacques Dirand



A MAN WITH ROSY CHEEKS AND POPEYE FOREARMS POUNDS, POUND pounds a tube of silver to form a spout he'll attach to a tall sloping co feepot. He works freehand, hammering the silver against a steel cy inder, occasionally consulting a brass template and a faded drawi to see that his piece has the right width, the precise curve. After thir years he's practiced and he's versatile: next week he might be starti on a sauceboat. Across the table an apprentice with a Walkma clamped to his head devotes a morning to smoothing out the nea invisible dents in a wide-mouthed bowl that he raised from a sheet silver. Next he has to tackle making the domed lid. Meanwhile, in th chaser's corner of the smithy a woman hovers over a twisted silv carp, using a hammer and steel punch to shape tiny fish scales that w glisten when the creature is the handle on the cover of a fish platte "It takes a certain temperament to work here," she says. "You have be able to concentrate, you have to be a perfectionist, and you have have a certain feeling in your fingers." Downstairs, where the fla ware specialists hold sway, one man puffs on his pipe as he saws o the tines of a fork; another painstakingly solders together the tw halves of a knife handle. "Use too much solder," he cautions, "and leaks out like mayonnaise."

At the Georg Jensen workrooms in Copenhagen, everything done to the exacting standards of the moody mustachioed sculpt who founded the firm in 1904. There are no seconds; whatev doesn't pass inspection is "immediately snipped, melted, and r used," explains production manager Soren Nielsen. And since th mid 1980s, when the porcelain and glass giant Royal Copenhagen a quired the company, there has been no waste: the cleaning crew sweepings are thoroughly searched for shiny remnants; even th sinks in the smithy have screens to catch silver dust.



"To work here," says a silversmith, "you have to be a perfectionist you have a certain feeling in your fingers"

Extravagant attention to craftsmanship combined with an unde stated Nordic aesthetic, neither historicist nor aggressively exper mental, are what distinguished Jensen's designs from the star Responding to William Morris's arts and crafts rallying call—and t his own growing family's financial burdens (Jensen was to outli three wives and father at least eight children)—the Dane opened h workshop at the age of thirty-eight. His earliest hits were silver ha pins and belt buckles adorned with dragonflies and semiprecious cal ochons that show a familiarity with art nouveau but stop short of i fashionable tangle of whiplashes. Intent on exploring the sculptur potential of his material rather than burying surfaces under orn ment, Jensen used hammer marks and burnishing techniques t draw out what he called silver's "moonshine glow."

Although he had trained at Copenhagen's Royal Academy of Ar



g Jensen, *opposite* sat for his portrait 391, when he was ggling sculptor in nhagen. *Opposite :* His pod-shaped ar caster of 1908 asts with Rohde's piraling version of me vessel. *Above:* rg Jensen sculpture his student days at nish Royal Academy rt, *The Harvester,* outside the smithy.





A silversmith, *above,* forms the rim of a tray, one of the most demanding shapes to hammer by hand. *Left:* Serving spoons by Georg Jensen rest against steel dies.

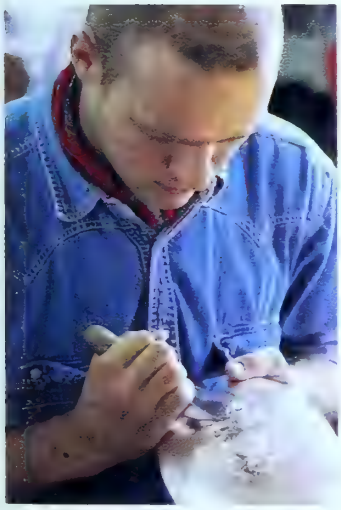


A chaser, *right,* adorns the base of a centerpiece that was first produced in 1919. *Left:* Goods are loaded for delivery at the Copenhagen shop in 1938.





Elements of a sauceboat, *above,* designed by Jensen in 1918, await the soldering iron. *Below:* Harald Nielsen's sugar caster of 1932, at left, and Henning Koppel's of 1975 speak different languages.





An apprentice, *left,* evens out a tureen lid, a 1905 design by Jensen. *Above:* Tray handles, candle arms, and other parts to be chased are anchored on beds of pitch.



Jensen's organic style jump-started Danish modernism

for the operations of his expanding studio Jensen relied on skil picked up as a teenager when his father, a knife grinder, ambitious apprenticed him to a goldsmith. For design ideas he combed th beech forests and the marshes of Rådvad, his hometown north of C penhagen, applying frog feet to a squat swelling teapot, building base of leaves and berries for a fruit bowl that was purchased by th Louvre in 1914—and ultimately devising a minimalist organic sty that jump-started the entire Danish modern movement.

Introduced to this country at the 1915 Panama-Pacific Internatio al Exposition in San Francisco, Jensen's work won a Grand Prix, an William Randolph Hearst scooped up nearly a dozen pieces. Te years later there were Georg Jensen shops in New York, Londo Berlin, and Paris. Of all the progressive silver studios founded ear in this century, from the Wiener Werkstätte to Chicago's Kalo Sho Jensen's is the only firm still operating today. M chael von Essen, curator of the small Georg Je sen Museum, owned by Royal Copenhage attributes much of the company's success to th fact that the master himself allowed others t leave their own mark. *(Continued on page 18)*



Bunches of grapes dangle from Jensen's compote of 1918, *opposite*. His 1912 bowl rests on a base of stylized leaves and berries. *Above:* The production of a 1919 cake server by Jensen involves the folding of a flat flower into a bud applied to the handle. *Left* Henning Koppel's 1954 dolphinlike fish platter (show with Koppel's plaster model) takes 800 hours to make weighs 5,900 grams, and costs as much as a Mercedes





FRINGE BENEFITS

FRINGE IS THE ICING ON THE CAKE—THE DECORA-tive detail that underlines, outlines, adds the accent. The French call it passementerie; the English, trimming. Not only does it ornament, it also conceals—unsightly seams, rough edges, spindly legs, dreary views. It was in seventeenth-century France that upholsterers first used fringe, and imaginations ran wild. Nearly every bed, hanging, and upholstered piece was edged with intriguing effects: inch fringe, the simplest; caul or net fringe; tufted fringe, with small bell-like tufts; snailing, with spiral tufts; and more. Today decorators use heavily layered skirts of braided, beaded, and tasseled fringe as freely as jute bullion fringe. Wooden beads, hanging from curtains or tacked around a room, may create a chair rail or crown molding. Whether a classic woolen loop fringe on a linen curtain or a shiny glass bead trim on iridescent taffeta curtains or a looped-ribbon edge around a cushion, fringe once again has become an important part of decorative vocabulary. Balzac wrote passionately of the effects that passementerie had on interiors. And in decorating, effect is the ultimate goal.

Deborah Webster

Details see Resources


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A stage-prop Gothic screen in the living room takes its place in a lavish mix of styles: "medieval" lampshades (the one at right uses an Hermès scarf), baroque-inspired paintings, an orientalist inlaid table, and 1930s leather armchairs covered in shawls Bergère designed for Lanvin. Details see Resources.



A Pocket-Size Palace

In a cottage in the heart of Paris, designer Eric Bergère lives on a grand scale. By Edmund White

Photographs by Mario Testino Produced by Susan Goldberger



ERIC BERGÈRE IS A DE-
termined young
French designer
who at age thirty-
two has already rev-
olutionized the
venerable house of
Hermès and is now
working with ex-
Chanel model Inès de la Fressange to
create accessories and ready-to-wear
clothes for her Paris boutiques, the
most talked about new success on the
French fashion scene. His client list
also includes designers in Milan and
Tokyo. The same love of fantasy and
consciousness of cost that Bergère
reveals at work he brings to his mi-
nuscule house in a calm out-of-the-
way corner of Paris just off the
Buttes-Chaumont, an immense
landscaped park that Napoleon III
constructed for the working class on
the site of abandoned quarries. Ugly
modern buildings line Bergère's
street, though if the visitor goes
through the lobby of one of them to
the hidden walkway behind, he finds
a series of small houses.

Bergère's house is an old worker's
cottage with a tiny enclosed gar-
den—beyond the front door, howev-
er, it's as though the fisherman's wife
had magically wished the interior
into a palace. Everything breathes o
the medieval or the baroque, the roy-
al or the religious, and yet almos
nothing is rare or costly. Bergère
made a trip to Peru not long ago and
came back with paintings in the ba-
roque style which he picked up for a
song—Joseph cuddling Jesus, the
Virgin Mary ascending in glory, an
angel making music—all in elaborate
frames of mirror shards and gilt. A
scalloped tablecloth from Portugal i

An empty neo-medieval picture frame in the manner of Viollet-le-Duc adorns the staircase to the second-story study, *left*. The largest shield once held billiard cue *Opposite above:* Vintage vests—a 19th-century Provençal plaid and a 1920s English stripe—hang against the dressing room wainscot beneath prints and wax seals. *Opposite below, from left:* Casts of Egyptian sculptures rest on the tub beside a faux antique studded chair. Eric Bergère takes the air in his garden.







The French find Bergère and his house "amusing," their highest accolade



tossed over the living room sofa, regal shawls he designed for Lanvin drape flea market leather armchairs, an old iron boot-scraper serves as an end table. Musical scores on parchment function as lampshades, and religious banners have become curtains—held back by copies of medieval ball-and-chain weapons.

Bergère's medieval madness has gone so far that a friend has painted a portrait of him as a knight, in profile, looking terribly pious and courageous. His dining room may be the apotheosis of this caprice: it looks like a set for *Beauty and the Beast,* the one by Jean Cocteau and Christian Bérard. This room is in the basement, the sort of damp vaulted cellar destined for storing wine bottles, but Bergère has turned it into the beast's very lair. A bearskin with scary claws shares a sofa with a sequinned Moroccan throw. Each of the embroidered dining room chairs tells a different fairy tale by Perrault. A marble coat of arms bought in Italy graces one wall. On another are two painted wooden shields—decorative billiard room racks for storing cues. The stone ceiling is painted with rust spots and half-effaced fleurs-de-lis to suggest a ruined chapel.

At the very top of the cottage Bergère has consecrated the garret as his bedroom—and designed it as a stylized attic. Under the eaves are the bric-a-brac one might find in a well-appointed junk room: empty picture frames leaning against a wall, a folding screen concealing nothing, worn leather luggage. A Tibetan quilt covers the bed along with giant pillows made out of old Florentine fabrics. Framed above the stairs is a scarf, designed by Oliver Messel in 1953 for Queen Elizabeth's coronation, depicting a royal coach right out of *Cinderella.*

Below the bedroom is the study where Bergère does most of his freelance designing. It's the one room in the house that evokes not the Middle Ages but 1931, the year of the French Colonial Exhibition held in Paris to celebrate an empire France was about to lose. The office Jacques-Émile Ruhlmann designed for the former colonial ruler of Morocco is still preserved in the Musée National des Arts Africains et Océaniens, and this sumptuous room, with its sleek combination of orientalism and art deco, inspired Bergère to create his own modest version: a globe, a painting of a Tunisian oasis, a chair found in the street but upholstered with ostrich skin (a princely gift from his days of working for Hermès), a jeweled Morocca star as a lamp, fake antique statues o Osiris from Egypt, string curtains— all very "anthropological," as Ber gère says laughingly. The walls ar painted a warm terra-cotta, the cei ing summer-sky blue. When he forced to grind away for hours at h desk, he still has the feeling of bein a globetrotter.

His work, though, isn't divorce from his house. For Lanvin, for in stance, where he worked for tw years, he designed dresses and hood that resemble medieval chain mai just as his scarves are sometimes in spired by heraldic banners and som of the clothes he created for Hermè were made of exotic skins. Ecologist would lynch him, modernists woul label him a young fogy, but th French find him and his hous "amusing," their highest accolade.

Even if he doesn't decorate with big budget, Bergère does have a sur eye, a developed taste, and tireles curiosity. He started designing fash ion when he was just six years old When he entered Esmod, a leadin French design school, he soon rose t be first in his class because he alread had so much work behind him. As h puts it: "When I went to art schoo everybody around me had waite eighteen years to draw their firs sketch. It's natural that I had some thing more because I had been de signing for *years* before." Those year have given him the confidence t snoop through junk shops and fle markets the world over, swoop dow on a neglected treasure, and find perfect setting for it. If the fisher man's wife had had Bergère's ingenu ity, as well as his modesty, she migh have averted disaster and ended u cozily in just such a palatial hut. ♠

Candlelight and old kilims warm the basement dining room, *opposite,* where Bergère has painted rust stains on the vaulted ceiling to deepen its patina. Flea market chairs with embroidered seats depicting Perrault fairy tales line the refectory table. *Above left:* The Middle Ages are banished from the study, where metal armchairs made for a hairdresser's salon in the 1950s flank the bookcase below an orientalist view of Tunisia.



Ceci n'est pas une boutique: windows, left and right, at Moschino's Milan boutique.

Newsprint suit for spring 1993. Details see Resources.

In Moschino's office, Osborne & Little wallpaper and a Giotto angel.

Across the room, muse Pat Cleveland, a.k.a. Olive Oyl.

Man Ray–inspired window.

Two windows, *left* and *right*, no clichés.

In his Milan headquarters, Franco Moschino's surroundings are as witty as his fashions

Surrealist at Work



"I AM HALF TAILOR AND HALF ARTIST," declares Italian fashion designer Franco Moschino as he brandishes a palette and a pair of shears. Behind him, on a wall in a fitting room, eight sky scenes he painted for various advertising campaigns have been mounted to form a large mural. In one panel floats a cloud-spattered high-heeled pump, in another a garter belt, in yet another a leather jacket complete with tail.

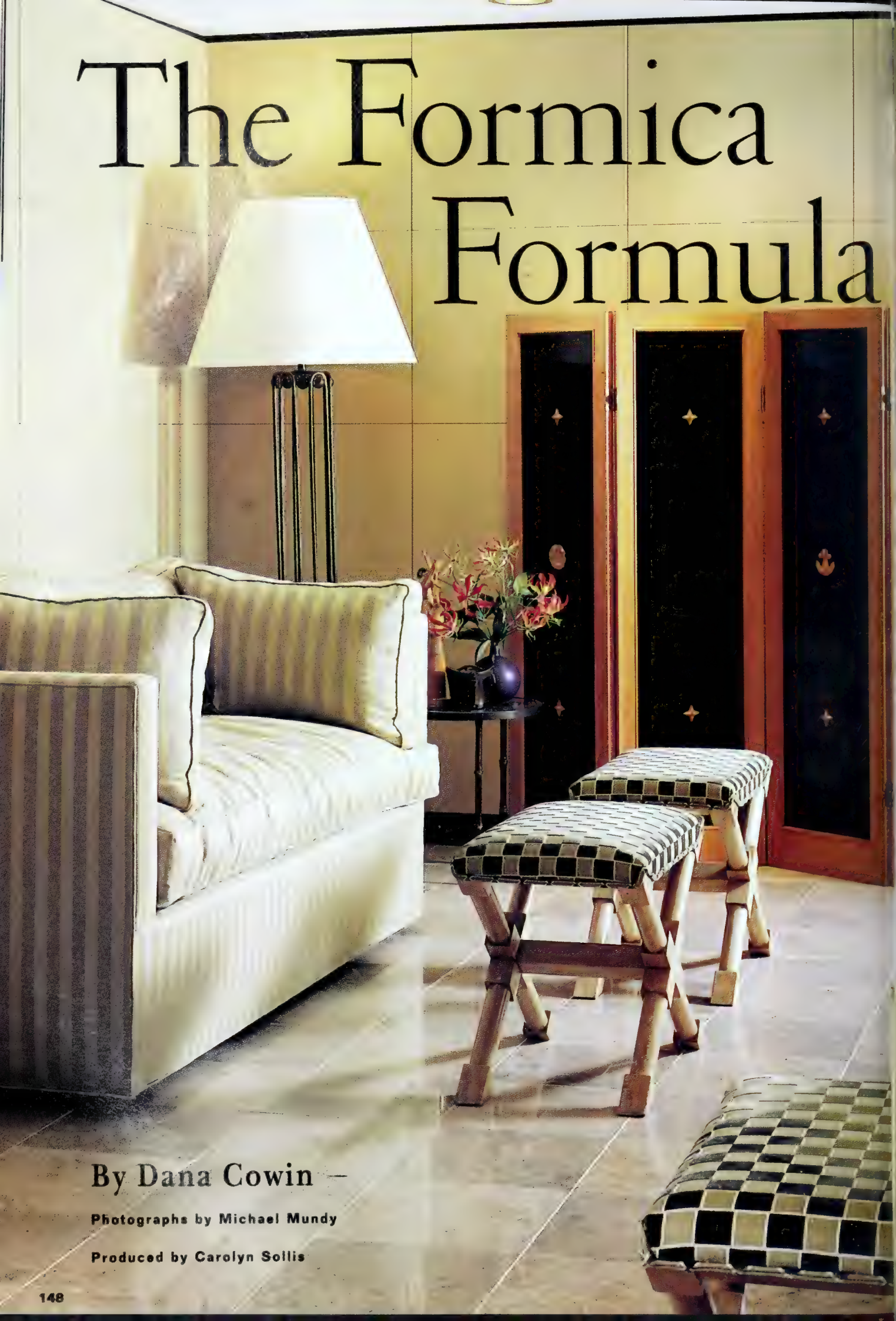
Moschino has made his symbol the question mark and his signature the out-of-context accessory or detail that turns a fashion classic inside out: an orange duffel coat with gold thimbles as toggles or a Chanel-style suit with a jacket emblazoned with newspaper headlines. At his couture shop on Milan's Via Sant' Andrea, his window displays juxtapose homages to Man Ray and Magritte—*Ceci n'est pas une boutique* was the title of one series—with his own equally provocative clothing.

The four-story former factory that houses Moschino's offices and workrooms displays many of the themes that appear in his collections and in the decor of his shops, which, like most things in his professional life, is in a state of constant evolution. His desk rests on a checkerboard floor, a favorite decorative motif: "I always loved it in our stores and our New York showroom, and it goes very well with my Giotto angel." In another corner of his private office an anatomically incomplete cardboard cutout of model Pat Cleveland as Olive Oyl, the muse for Moschino's less expensive line, Cheap & Chic, stands beside a shiny bicycle the designer says he never rides and a would-be Louis chair inhabited by a teddy bear family. "You have the same visual effect as when you look at my clothes," says Moschino. "It's many mixed styles. It's improvisation, which is always the most exciting element in any process of creation."

Wendy Goodman

Franco Moschino with the tools of his trades.

The Formica Formula



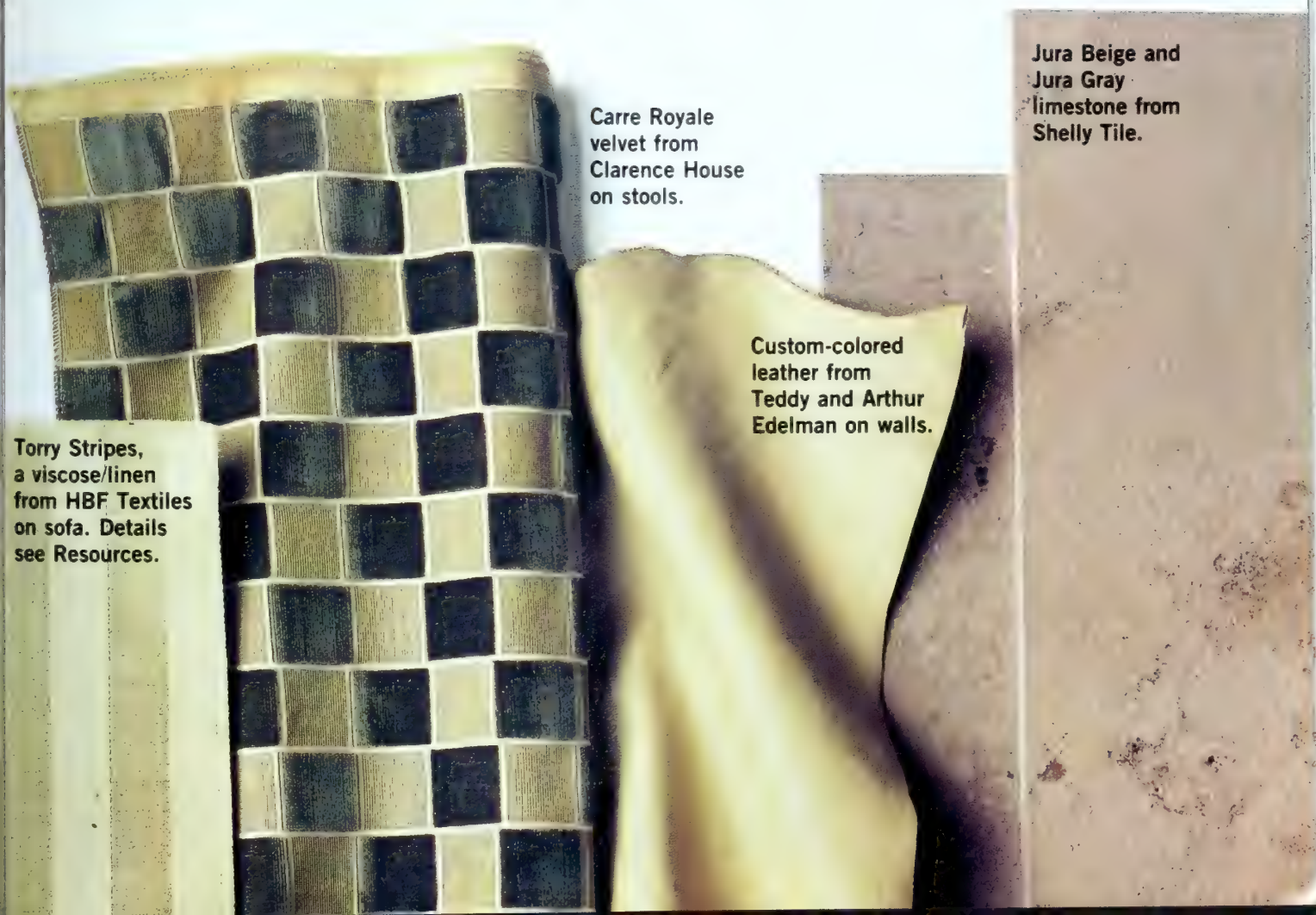
By Dana Cowin

Photographs by Michael Mundy

Produced by Carolyn Sollis

ichael Formica decorates by subtraction. orgoing bright colors, bold patterns, assed collections, paintings, gilded an- ques—the essentials, in other words, ac- rding to most of his colleagues—he arrives his own brand of voluptuous minimalism. a Manhattan pied-à-terre belonging to a uple who are devotees of twentieth-centu- design, Formica limited the palette to neu- als of every shade, stuck to top-of-the-line 30s, '40s, and '50s furniture, introduced a riety of textures, and tied it all together by peating his favorite pared-down motifs.

The Jean-Michel Frank–inspired apartment celebrates the soothing quality of simple geometry. Everything in the foyer, ***opposite,*** was chosen for clean lines, including the striped and checked fabrics and angular furniture. "I used a grid motif over and over because repetition provides structure," says Michael Formica. "With a grid as a backdrop, you can add things that are swoopy or romantic, like the Jean Royère lamp in the corner. The play of contrasting materials is also important to make the space feel alive and inviting." A hard limestone floor is offset by supple leather-paneled walls. In the living room, the polished-wood grid on the walls is balanced by a subtly undulating all-wool khaki carpet.



Carre Royale velvet from Clarence House on stools.

Jura Beige and Jura Gray limestone from Shelly Tile.

Custom-colored leather from Teddy and Arthur Edelman on walls.

Torry Stripes, a viscose/linen from HBF Textiles on sofa. Details see Resources.



DESIGN ANALYSIS

"Texture is more impor tant to me than color be cause you experienc texture not only wit your eyes but also wit your hands. Materia that reflect light don look as rich as those tha absorb light, and in ever room you need a balanc of the two. Here we had t factor in a cruel norther light." In the living roon ***left,*** the Gretchen Be linger linen velvet on th Michael Taylor sofa an the Diego Giacomet plaster lamp both absor light. The walls panele with a waxed limba woo veneer, the Jacques A net leather chairs, th T. H. Robsjohn-Gibbin magazine table, and th paille coffee table refle light. The combined e fect feels like a massage sensuous surfaces.

"The brainstorming for this apartment started with 150 fabric samples in the brown to gold range"

Cascade, a cotton/ viscose from Jack Lenor Larsen on wing chair.

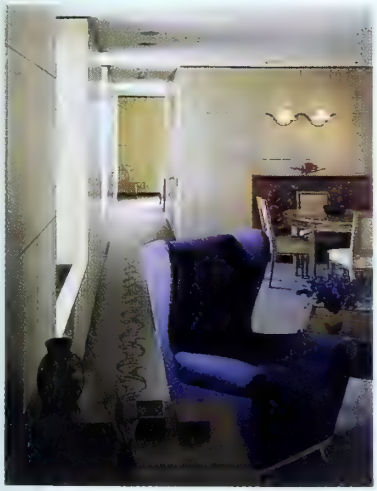
Natural Raffia from Donghia on dining chairs.

Limba wood veneer from Sieling & Jones on walls.

Custom wool carpet from V'Soske.

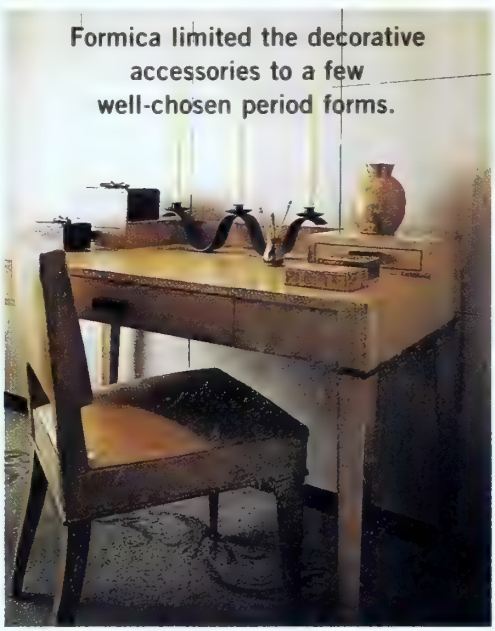
linchpin of the entire
rtment is the custom
oske carpet, one
nless piece which took
men eight months to
. The carpet's tex-
d surface anchors the
cate dining table and
ques Quinet chairs
l the Jean Royère
nt stand, ***right***. Con-
sely, its rich color
kes weightier forms,
h as the marquetry
ic cabinet by Eduard
eich and Andrew
eke, appear to float.
1930s scroll border
hind the blue wing
r) beckons visitors to
lows that offer a spec-
ular view of Central
k. A welcome flourish
spare, low-mainte-
ce space, the border
es as a connecting line
ween the two ends of
apartment.





The 1940s Italian wing chair is an oasis of color in an otherwise neutral landscape.

Formica limited the decorative accessories to a few well-chosen period forms.



A Jean Royère 1950s coiling candleholder, *below*, adorns a prime Central Park view.



DESIGN ANALYSIS

"If you like somethin
stick with it," says Forn
ca. In the bedroom,
used the same carpet, t
same Fortuny on the R
man shades that disa
pear into the ceiling, a
the same limba wood pa
eled walls as I did in t
living room." Even t
built-in table in the dre
ing room, ***left,*** is veneer
in limba—in this case, e
ployed in smaller squa
and daintily shifted
point. Other materia
such as the suede on t
bench and the spread
Fortuny cotton, ***opposi***
offer the slightest var
tions on the establish
palette. Uniformity i
duces peacefulness.
does a lack of distra
tions: everything fro
clothes to books to T
and VCR equipment
concealed behind pa
eled doors. "My clie
say they're happiest wh
they're here," repo
Formica. "This apa
ment is their haven, th
port in a storm."

Campanelle cotton from Fortuny for bedspread.

Sevigne cotton from Fortuny for shades.

New Impressions suede from Edelman on bench.



"Low maintenance was crucial to my clients," says Formica

Advanced Geometry

For his own artist's retreat, architect and painter Steve Mensch fit an ode to modernism inside an eccentric Manhattan building. By Pilar Viladas

Photographs by Michael Mundy



ng room and bedroom
Mensch's international-
ictuary open onto a
y courtyard with a lighted
l by water-spouting
frogs. The air of serenity
s the space was Mensch's
quirement for his city
e. Details see Resources.

ON A QUIET STREET IN ONE OF Manhattan's more picturesque neighborhoods—one that hasn't yet been invaded by skyscrapers or branches of national store chains—stands a rather mysterious building. On the ground floor it looks normal enough, although a significant portion of its nineteenth-century Romanesque brick façade has been "restored" with bricks of a different size and color than the originals. This deliberate play on history makes the blank window openings on the building's two upper floors even more intriguing. Behind them appears to be nothing more than a blank brick wall. Does some kind of postmodern fantasy await inside?

Not on your life. What awaits the visitor at the end of a long flight of stairs is an ode to modernism—international style. Steel, brick, and glass are orchestrated with elegant proportions and zero-tolerance details into an airy serene pavilion that seems miles away from the hurly-burly of the big city. It is a perfect spot for quiet contemplation—just what its owner, architect and painter Steve Mensch, designed it to be. "My chief motive in designing this building was serenity," he explains. Mensch, who commutes to New York each week from the Bucks County, Pennsylvania, farm he shares with his wife and children, turned this former warehouse and scenery-painting school into an artist's retreat with an austere aesthetic. When Mensch says, "I like to keep thing as minimal as possible," you believe him.



The artist's cross section of his house, *above*, shows the double-height studio on the street side of the building, with the living room and bedroom across the courtyard.

When Mensch says, "I like to keep things as minimal as possible," you believe him

Indeed, this place feels like a rather grand one room house, since the sliding glass walls of the liv ing room, bedroom, and studio all open onto two-story courtyard some forty feet long an twenty feet wide. A pool with a glass block bo tom—the glass block acts as a skylight for th ground-floor tenant's space—is fed by wate spouting bronze frogs cast from an eighteenth century French mold. Ivy covers the courtyar walls, and zelkova trees, planted on the uppe level, will one day form a leafy canopy overhea

Throughout the house, furnishings are min mal—and minimalist—while materials and fin ishes are subtle and rich. The floors, inside an out, are of Appalachian black granite with flamed finish, and the countertops are of a po ished black absolute granite. Air conditionin vents are concealed in a grid of nearly invisibl channels in the ceiling. (Mensch managed t make the heating system disappear entirely b installing radiant heating in the floors.) Even th window shutters, which are motorized, disap pear on tracks into the balcony walls outside th living room and bedroom. Says Mensch with smile, "As you can see, I'm a geometry freak, an the purer the geometry, the more I like it."

All this perfection, however, did not come eas ly. As Mensch recalls, "We had to fit this very pr cise building into a very old and irregular shel There wasn't a right angle in the original build ing." Mensch acted as his own contractor—h served on the design faculty at Cornell Univers ty for more than a decade and ran a design an construction business—with the help of the "ab solutely terrific" Mike Craig, a contractor wh functioned as job foreman, and a team of top notch carpenters. "The building required a enormous number of drawings, and construc tion took a year and a half," notes Mensch "When we were building it, people would com in and say how simple it looked, and the carpen ters would just smile. It took a lot of planning t achieve this simplicity."

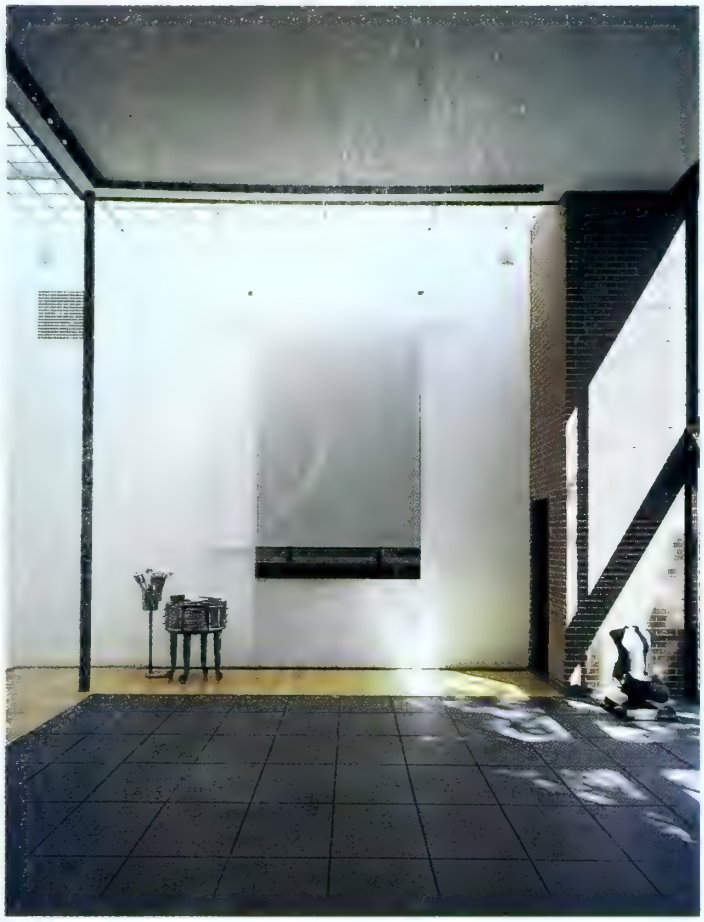
Mensch's latter-day modernist outlook owes great debt to the work of Mies van der Rohe- like Le Corbusier and Frank Lloyd Wright, a object of Mensch's admiration since his studen days at Cornell where he earned degrees in bot fine arts and architecture. But if Mensch's desig philosophy tends toward the minimalist, h paintings do not. His larger-than-life athletes, a gleaming flesh and muscle, leap out at the viewe from their pared-down backdrop. Although h had always painted sports figures, the earlie works, inspired by photographs, featured at

architect and former
tractor, Mensch, *right*,
spends much of his
e painting. *Above:* His
vas of a sumo wrestler
hinates one wall of
living room, over a
ise from B & B Italia
Clarence House cotton.
arts and crafts ceramic
sits on the dining
e, and a model of the
ding is on one corner
he desk. *Far right:* On
exterior of the house
original 19th-century
de was "restored" with
lern bricks, while the
k window openings
he upper floors
en the windowless
of the studio.



LUCA VIGNELLI







"As you can see, I'm a geometry freak," Mensch says with a smile. "And the purer the geometry, the more I like it"







In the studio, *top left,* an old dentist's tool cart now contains art supplies, while an 11th-century Burmese sandstone sculpture of a kneeling Vishnu stands guard at the entrance to the room. Oversize canvases can be brought into or out of the room through a slot in the floor at the base of the wall. *Top right:* The dining area is seen from a passage that is tucked into the north wall of the courtyard. Mario Bellini chairs from Atelier International. *Above left:* On sunny days the courtyard is completely open; in inclement weather a motorized roof and sliding windows above the ivy-covered walls protect it from the elements. *Above center:* Movable panels in the studio conceal an office and storage area. *Above right:* A long stair leads from the ground-floor entrance to the living and working areas above. The windows at right open onto the courtyard.



At night a sophisticated lighting system, designed by the New York firm of Johnson Schwinghammer, illuminates the pool. The studio is brightened both by natural light, through the glass block skylight around the perimeter, and by electrical fixtures in the ceiling channels, since Mensch often paints in the evening. Placed within viewing range of Mensch's painting *Bodybuilders* is an early 20th century chair by the Dutch architect Gerrit Thomas Rietveld.

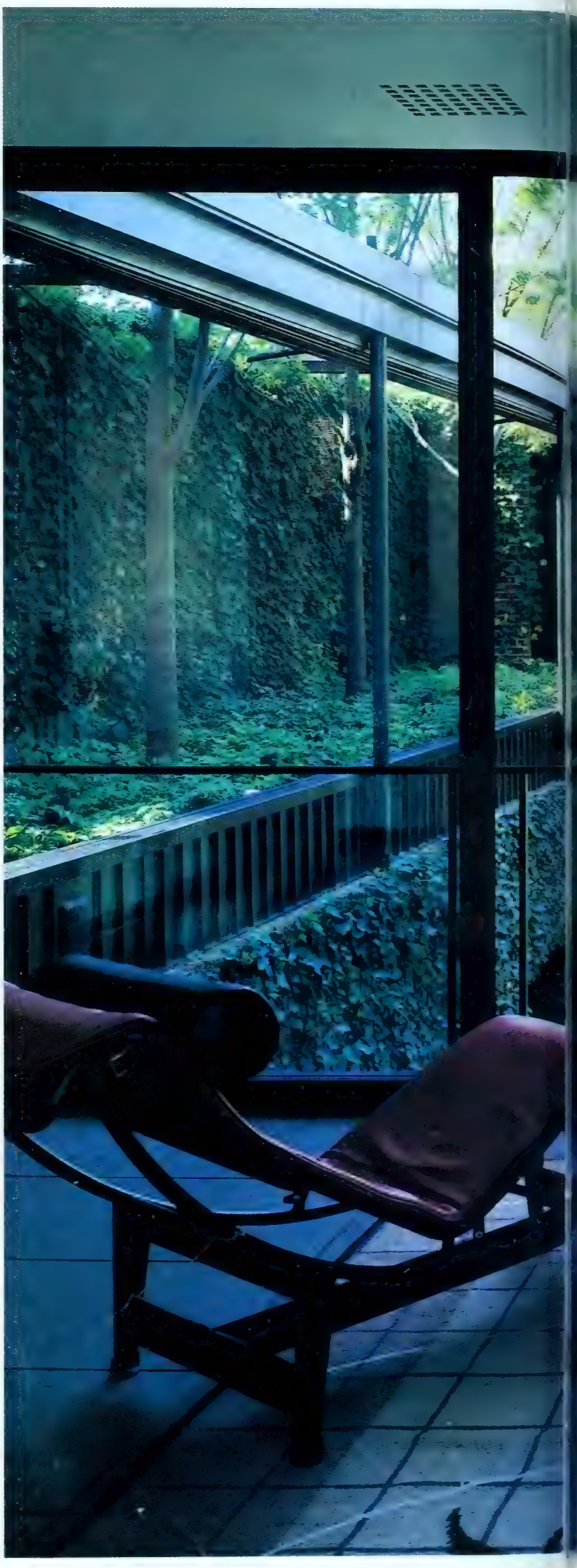


The bathroom, *above,* looks onto trees planted on the upper level of the courtyard; the 19th-century marble head nestled in the ivy is a junk shop find. *Right:* In the bedroom a Le Corbusier chaise sits on a rug designed by Mensch and woven in Mexico by a woman who worked from a sketch on a napkin.

letes who were often airborne—basketball players or high jumpers, for example—while his recent work has come "down to earth," as he says, in the form of weight lifters and sumo wrestlers. Of the latter, Mensch asks, "How much more earthbound can you get?"

But even as he is earthbound these days, Mensch can still look out from any of his rooms and see the sun shining into his courtyard. Although a motorized roof and windows at the second-story level can be closed in severe weather, he prefers to keep the courtyard open, even when the sun doesn't shine. "It was meant to be rained on," he asserts, "and when you have a real rainstorm, it's beautiful. I've even let it snow in here a few times." Moreover, the courtyard acts as a giant passive solar heater on cold days.

Mensch realizes that having himself for a client puts him among a fortunate few: "For an architect to do a building only for himself, to suit every idiosyncrasy, is great." And while he seldom ventures out during his weeks in town, when he does he finds that his project has acquired a certain celebrity status. "I've come home twice to find fashion shoots going on in front of the building," he says. "And one day I found fifteen architecture students outside sketching. I invited them in, gave them a tour, and showed them how the roof over the courtyard operates. They oohed and aahed, and then one student asked, 'Where do you keep the Batmobile?' " ▲



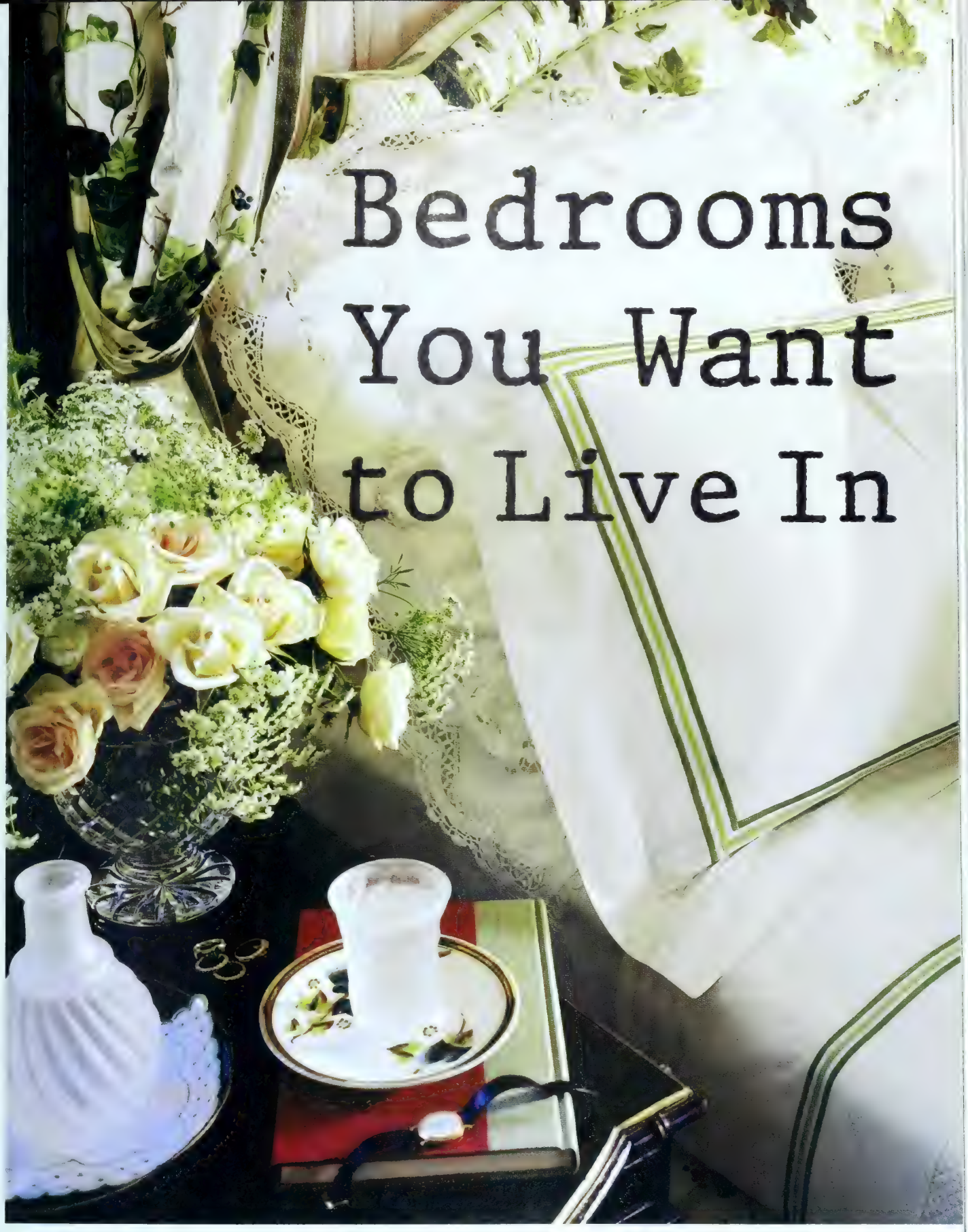


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Bedrooms You Want to Live In

The bedroom door closes and your shoulders instinctively relax. Bedrooms are built on comfort; through design, they restore you. On these pages HG presents eleven glorious bedrooms, romantic rooms in every sense of the word, all meant to renew the soul. By Terry Trucco



THE GOAL Updated classicism

THE GIVENS A new guest room with square proportions and a high ceiling

Decorator David Kleinberg of Parish-Hadley built a bed/sitting room around English Ivy chintz from Rose Cumming—"timeless and pretty," he says—for a new house in Tampa. As a wallcovering, it makes the 18-foot-square room "look complete" since there are not yet many paintings; apple-green curtains and oatmeal tweed carpeting keep the print from overpowering the room. The 12-foot ceiling inspired Kleinberg to design the deep window valance and the 9½-foot-high queen-size bed with gold ivy hand-painted on the posts. *Preceding page:* Antique pillow shams add a touch of romance to bed linens from Schweitzer Linens, NYC. "My hope," says Kleinberg, "is that this room is going to be just as appealing in twenty years." Details see Resources.



E GOAL A cocoon for the
ieties that Elsie de Wolfe
uld have loved

E GIVENS "A big blank box,"
wall with three windows

he nineties bedroom is a
ction to the eighties bedroom,"
s Randy Ridless, vice president
corporate store design for
H. Macy Co. "It's cleaner and
otler without sacrificing
nfort." To create an airy
dated "Elsie de Wolfe mood"
his 20-foot-square studio
artment in Manhattan, Ridless
ed sisal carpeting from
rk and painted yellow walls
h the "traditional elements,"
luding a queen-size bed,
ve, upholstered in striped
ton from Clarence House.
e English Regency glass
een, which hides a closet,
ikes a strong architectural
te in this pastel atmosphere.
dless added a plaster ceiling
ndel to set off the beaded
nging fixture, *right*, found at
lea market and illuminated
h a candle. "I don't like
ctric overhead lighting in
edroom," Ridless says.

There's pattern on everything, but it's clean and subtle. —*RANDY RIDLESS*



THE FLOATING BED





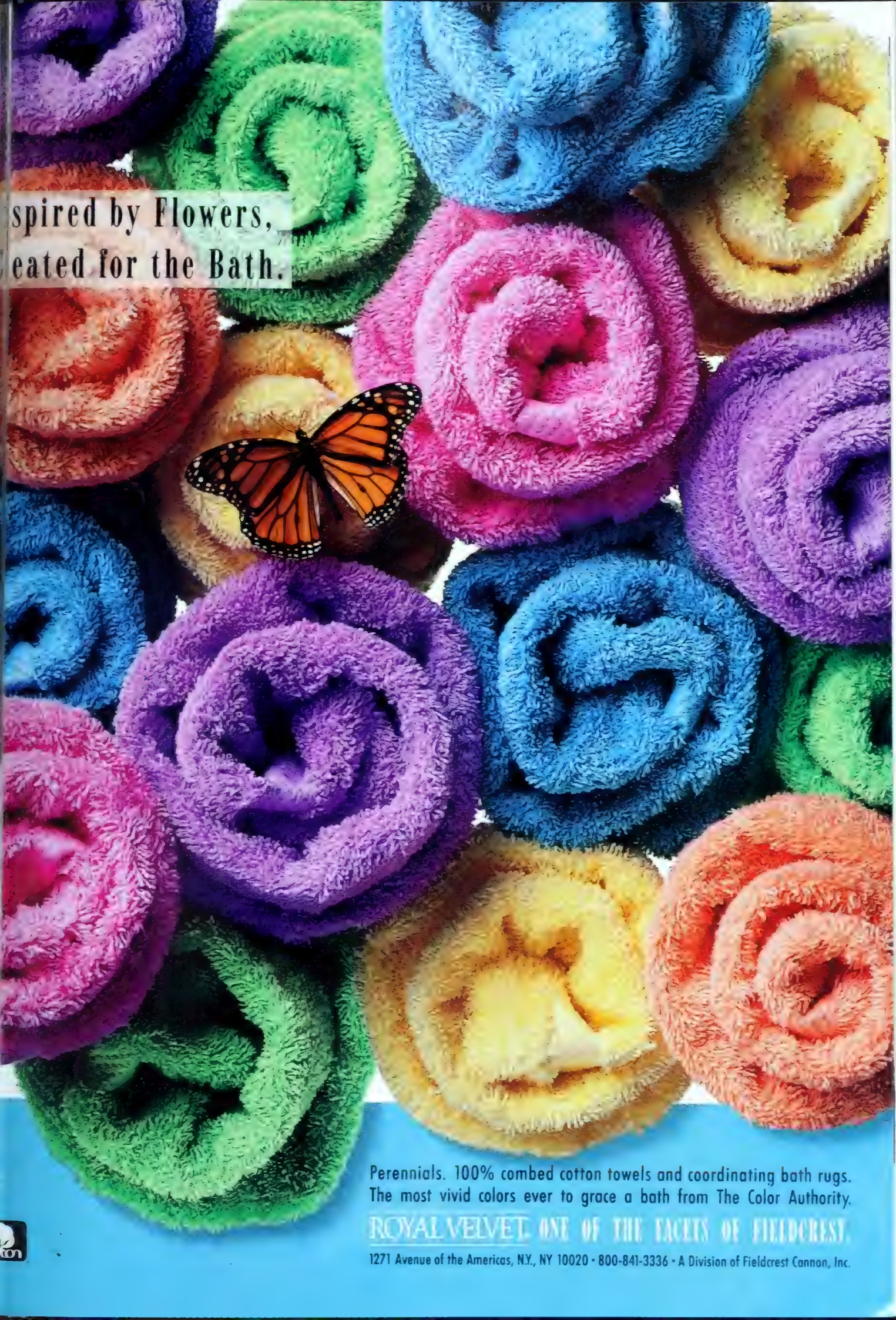
The thread is whiteness; i holds everything together.

—*VICENTE WOL*

THE GOAL **A warm personal hideaway in a cool industrial build**

THE GIVENS **Quirky furnishings and a concrete floor**

Designer Vicente Wolf used his signature white-on-white color scheme to pull together a disparate collection of "favorite things" in his 18-by-23-foot loft bedroom in Manhattan. "Very yin-yang" is how he describes the contrast between the purity of white and the loft's industrial bones. The queen-size bed, *above*, stands on a diagonal, away from the walls. "I wanted the sense that everythin is surrounded by air," says Wolf, who constantly rearranges his objects, among them a humble French dining table and an elegan Jean-Michel Frank table by the bed, all selected to "mix well with white." Because Wolf "hates antiques restored to look brand- new," he left fraying Fortuny fabric on an 18th-century French armchair purchased at Sotheby's. Bed linens from Pratesi, *left*, ad a luxurious note. "This room," says Wolf, "is all about comfort."



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THE GOAL To wake up surrounded by art

THE GIVENS
A collection thirty-five years in the making

A carved rosewood campaign bed, which George Washington is said to have owned, neatly frames a suite of gouaches by Jean Dubuffet in art dealer Richard Feigen's 17-by-18-foot Manhattan bedroom. Dove-gray fabric, dyed in France, provides a neutral backdrop for his collection, which also includes old-master paintings hanging opposite the bed. "This is art I like to look at," says Feigen. "I spend a lot of time in here."

I kept the prints low, at eye level with the bed.

—*CORY MARGOLIS*



THE GOAL
High-tech minimalism

THE GIVENS
An awkwardly shaped room in a loft

"I wanted it simple, masculine, and utilitarian," says decorative arts dealer Cory Margolis of his steel, marble, and faux stone loft bedroom in Manhattan. The television, framed in a steel cabinet, and boxing lithographs by Robert Riggs hang at eye level with the sunken queen-size bed. A patchwork quilt brightens the Italian marble floor—"and softens the room," says Margolis.

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A dramatic gabled roof gives shape and charact to a new 12-by-14-foot top-floor bedroom in a 1920s cottage in Southampton, New Yor designed for architect Lee Mindel by his firm Shelton, Mindel & Associates. "You can hear the rain as it comes down the gables, Mindel says. "It's like being in a tree house." Painting the beaded oak walls and ceiling to evoke sky and clouds made the room seem taller. If you let your imagination roam, the slanted ceiling also acts as a canopy for the French Empire alcove bed, which "historically had a large canopy to keep heat in," Mindel says. As for the small windows, he boldly dropped the curtains to the floor.

Good design evolves from solving the architectural problem. —*LEE MINDEL*



"I wanted guests to hea the sea," says Bettine Reisky de Dubnic, who restored an upstairs por into an open-air bed- room for her century-o beach house on Tybee Island, Georgia. Birds and bugs can fly in, although they are not a problem: mosquito netting is suspended over twin hospital beds, purchased from the Salvation Army and painted bright coral, "ju because it's pretty." The are dressed with bed- spreads made from old tablecloths. When it rai glass doors slide shut; for privacy, white paint drop cloths flop down from the ceiling. And t slanted floor is washed with a hose—"very easy, very nineties," say Reisky de Dubnic.



THE GOAL Endless summer

THE GIVENS A small square room with a low ceiling in a converted chicken coop

› evoke summer all year round, decorator Michael Stanley outfitted his guest cottage bedroom in rural Connecticut with rge-scale mismatched furniture painted a unifying white. "I had a picture in my mind of the country cottages I saw as little kid," he says. The 1880s bed almost reaches the ceiling and nearly fills the room. "It had an awful Tyrolean scene inted on it but good cutouts," he recalls; a friend lent the 19th-century painting that hangs on it. For bedcovers there are ›rtuguese cotton matelassé pillow shams and a spread, both from the Lands' End *Coming Home* catalogue. Although the om looks vibrant, the only real jolt of color is on the walls, covered with Lattice Rose wallpaper from Rose Cumming. A ›oked rug, c. 1880, brightens the sisal carpeting. "I was interested in comfort and simplicity," Stanley says. And he has it.

TWIN BEDS



THE GOAL Comfort for two in a tiny room

THE GIVENS A dark room in a mountain retreat

Tom Hayes and Toby West, Atlanta antiques dealers, wanted privacy and charm on a budget for the 9-by-12-foot guest room of their 1932 shingled cabin in Highlands, North Carolina. The room took shape after Hayes and West hung a pair of 3½-foot tole signs for a florist over the twin beds. "We left them in their distressed state," West says. Patchwork pillow shams, which rest on antique Log Cabin quilts, were dyed in tea to appear old. To add light and dimension, the windows were enlarged, but handmade shutters block morning sun. Sisal carpeting covers the floor—"inexpensive and neutral," says Hayes—and a folk art table with flowers painted on top separates the beds. Guests gaze up at a crude yet romantic beamed ceiling. "This room's an escape to a simpler time," says West.

spired by Russia's
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corator Mica
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rk, and stocked it
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ornton give the
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mmery feeling.
inged pelmets top
nple Italian linen
rtains by Louis
rez, which extend
m ceiling to
or and emphasize
room's height.
hate fussy things,"
s Ertegün.



THE GOAL Turn-of-the-century romance

THE GIVENS A sunny corner room with a high ceiling

For the nineties, something a bit purer, with less clutter.—*STEPHEN SILLS*

ll rooms should
restful, especially
bedroom," says
corator Stephen
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n. "It's the color of
sun," he explains.
oo energizing."



THE GOAL Utter tranquility

THE GIVENS Limited wall space, no obvious place for the beds

Tables, lamps, and headboards to dream about

elements

Photographs by Monica Stevenson


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6

14


11


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10

LBL. **16.** Bronze faceted lamp with 23-kt gilding from Mrs. MacDougall. **17.** Hanging Man by Jerry Van Deelen for Jerrystyle. **18.** Brioche by Brent Markee for Resolute. **19.** Tex from Lights Up.

HEADBOARDS

20. Pine, bird's-eye maple, and bamboo headboard from Baker Furniture; Regiment Piqué linens from Ralph Lauren Home Collection. **21.** Painted poplar picket headboard by Charles Gandy for Garden Source; Palace linens from Palais Royal. **22.** Rattan headboard by Cynthia Gibson for Whitecraft; Sienne linens from Palais Royal. **23.** Salvador D. headboard by Monique and Sergio Savarese for Dialogica; Organdie linens from Palais Royal. **24.** Chambourg tole headboard from Niermann Weeks; Leonardo shams from Frette; boudoir sham from Anichini.

Details see Resources.


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BEDSIDE TABLES

1. Tudor by Brunati and Carollo at Palazzetti. **2.** Halcyon by Richard Lavenstein for Dennis Miller Associates. **3.** Scatter from Drexel Heritage. **4.** Biedermeier from Van Der Pool & McCoy. **5.** Hatbox by Susan Frank and David Frisch for Palazzetti. **6.** Island bedside cabinet from Maine Cottage Furniture. **7.** Iena by Matthew Smyth for Ventry at John Boone, NYC. **8.** Elgin from Brunschwig & Fils. **9.** Paris from Donghia. **10.** Pennsylvania washstand from Thomasville.

TABLE LAMPS

11. Casbah at Light/Inc., NYC. **12.** Melbourne by Mario Buatta for Frederick Cooper. **13.** Fire & Water Calla Lily by David Bergman. **14.** Wave from Nick Berman/Gennaro Rosetti Furniture. **15.** Cirrus from


15 16 17 18


23 24

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HG SURVEY

Your questions about decorating your bedroom answered



Floating bed by Mark Zeff.

Is there a right or wrong place for a bed in a room?
Los Angeles decorator **Jarrett Hedborg:** It's good to have a nice view of the bed, from the foot to the head, as you enter the room. Otherwise, it's a bit disorienting.

Atlanta decorator **Nancy Braithwaite:** I like to consider the architectural assets and deficits of a room when I place a bed. If a room lacks architectural interest, the bed is important; it can be a sleigh bed or a four-poster or be draped creatively for height. If the architecture is strong, the bed needn't be imposing.

When is it wise to "float" a bed in the middle of a room?
New York designer **Mark Zeff:** I don't like putting a bed against a wall; it makes a room very formal. If you have a large room and if the style of your bed allows, floating a bed is the thing to do. Or if you have lots of closets—the closets can be behind you. Wires and televisions can sometimes be

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HG SURVEY

problem. But it all has to do with style—style gives us excuses to do things like this.

Which colors work best in a bedroom? Are some colors better suited to women than to men?
New York designer **Glenn Gissler:** For couples the bedroom is one room that can be more feminine than the rest of the house. I often use golden-hued ivory for my clients. But my own bedroom is dark olive, which provides a dramatic backdrop for artwork.

Jarrett Hedborg: Bedrooms should look like something out of a Bertolucci or Visconti film—lots of light and French doors. I like colors that are flattering to the skin: ivories, corals, pinks. I stay away from ice blue in bedrooms. The exception is a room that gets a lot of natural light. Then you can get away with anything—pale yellow, pale celadon, pale blue. The fascinating thing I've found with couples is that men love feminine colors in a bedroom; they find them romantic.

Nancy Braithwaite: My favorite palettes are neutral. But color in a bedroom depends on exposure since you're there in the morning. A room with eastern exposure that gets lots of light can take heavier colors. With northern exposure and minimal light, you need colors that warm things up a bit.

What are the latest options for bedroom floors, particularly wall-to-wall carpeting?
Boston decorator **William Hodgins:** In cold climates it's nice to use wall-to-wall carpeting in the bedroom—psychologically as well as to run your toes through. It also helps pull *(Continued on page 181)*

(Continued from page 178) together irregularly shaped rooms. I like thin flat carpets, sometimes with a small pattern—I just don't believe that the carpeting should take over the room.

Glenn Gissler: I like wall-to-wall carpeting in a bedroom. It feels good on bare feet. Real sisal looks great, but it's scratchy. It doesn't seam well like broadloom, and it's hard to clean stains. What's great are wool sisals, like Karastan's, and even nylon sisals. With wool you get practicality, and it feels great.

New York decorator **Kitty Hawks:** If I can't have wall-to-wall in a bedroom, I'm most comfortable with an area rug that almost fills the room.

New York decorator **Greg Jordan:** Even in the country we're using tartan wall-to-wall in a boy's room. It's childproof. I go for cut-pile wool; you can always put small rugs on top of it.

What's new in sheet patterns and colors this season?

Think Matisse. Brightly colored hand-painted prints—huge abstracts, bold geometrics, and lush florals—will be new in stores this spring. The latest colors hail from the Caribbean, according to **Dana Tucker,** who tracks bed linen fashions for Cotton Incorporated. But also look for earth tones and environmentally correct unbleached cotton sheets, easily wrinkled but extremely soft. Some of the prettiest new bed linens have satin or lace borders and cording in contrasting colors.

What do thread counts mean—can you really tell the difference?

Good-quality sheets start with a count of 200 threads an inch, says **Dana Tucker.** Sheets in the 300 range, like Fieldcrest's Charisma and Crown Crafts' Royal Sateen, are noticeably silkier. But a thread count of 230 will not feel much different from a count of 200.

How do you select a mattress?

For proper body support the mattress must be firm *and* soft—a heavy-gauge steel coil covered by padding, according to **Barry Panson,** a vice president of ABC Carpet & Home in New York City. Ideally your hips should sink when you lie on your side. Padding made of latex, a natural foam, is more absorbent and long-lasting than padding made of polyurethane foam, a synthetic. Best of all is natural fiber padding like cotton, wool, and the classic horsehair, noted for comfort, springiness, and absorbency. Cotton and rayon blends, known for durability, are typically used for ticking. Flip a mattress once a month to prolong its life.

What advantages do custom mattresses offer and at what price?

Custom mattresses, necessary if your bed is an unusual size, generally offer natural padding and ticking and details like hand-sewn edges, says **Barry Panson.** They cost twenty-five to thirty percent more than top-quality mattresses. **Terry Trucco**

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Decoration, lamp, by Grant Larkin, West Stockbridge (413) 232-7077. Grape Trapunto **quilt,** by Judi Boisson American Country, **embroidered shams,** at Mary Stuart, Lenox (413) 637-0340; for other Judi Boisson stores (516) 283-5466. Diamond matelassé **square sham,** from Anichini, for stores (800) 553-5309.

PEOPLE

Pages 42, 44 Alphabet pillows, at Barneys New York, NYC, Chicago; Street Smart, Nashville; Toadflax, Pittsburgh, Sue Fisher King, San Francisco; Room with a View, Santa Monica; Dolly Kay, Washington, D.C. **Whip Stitch and Grapes napkins,** at Gumps, San Francisco. **Running Stitch and Whip Stitch pillows and napkins,** at Ad Hoc, NYC; to special order at Barneys New York, NYC, Chicago **Running Stitch pillows,** at Zona, Aspen

FOOD

Page 60 Cocktail shaker, $280, from Christofle, for stores (800) 677-7458 **Martini glass,** $80, Triade **highball glass,** $72, **Dom Perignon flute,** $71, from Baccarat, for stores (800) 777-0100. **62** Filigraani **platter,** $175, from Iittala Crystal, for stores (800) 448-8252; in NY (914) 628-1616

DESIGN

Pages 80, 82 Furniture shown, Fr5,000–Fr15,000, at Cour Intérieur, Paris (1) 42-77-33-10; for further information (1) 42-60-46-67

STYLE

Page 88 Le Teint Ricci, at selected dept. stores Mar. 1; for further information (800) 525-6462

A REFUGE IN THE ROCKIES

Pages 92–99 Architecture, by Umemoto Assocs., Los Angeles (213) 852-1624 **Decoration,** by Grayson Interiors, Venice (310) 450-4977. **Painting,** by Aspen Painting, Aspen (303) 925-2248 **92 Bench,** similar at Richard Gould, Los Angeles (310) 395-0724. **94** Damask Caserta **fabric for curtains,** to the trade at Clarence House, for showrooms (212) 752-2890 Malibran **stripe on window seat and chair,** to the trade at Manuel Canovas, for showrooms (212) 752-9588. Akebia **paisley on sofa,** to the trade at Fonthill, for showrooms (212) 755-6700 Lennox **sofa,** to the trade at Rose Tarlow–Melrose House, for showrooms (213) 653-2122 Custom **table,** from John Hall Designs, Santa Monica (310) 396-0179 **Fabric on sofa pillows,** similar at Antiques by Claude Hubert, Santa Monica (310) 395-5607. **Pillows on floor,** similar to the trade at Minton-Spidell, Los Angeles (310) 657-0160 **Carpet,** similar at Aga John Oriental Rugs, Los Angeles (310) 659-4444. **95 Long canoe,** similar at Nonesuch Gallery, Santa Monica (310) 458-3773. **Bookcase,** similar at Indigo Seas, Los Angeles (310) 550-8758. **96** Custom **table,** from John Hall (see above). Rigata Veronese **fabric for curtains,** to the trade at Clarence House (see above) **97 Chairs,** similar to the trade at Rose Tarlow (see above). **99** Piqué **fabric on armchair,** to the trade at Old World Weavers, for showrooms (212) 355-7186.

AERO SPACES

Pages 100–07 Design, by Aero Studios Limited, NYC (212) 966-4700. **101 Raffia on door,** to the trade at Donghia, for showrooms (800) 366-4442. **102** Tusk **tables,** $9,600 lg, $1,650 ea sm, **Verge chair in foreground,** $5,950 COM, Camel hair **club chair,** $6,200 COM, Brooke **sofa in middle room,** $11,880 COM, custom **carpets,** $24.50–$45.50 sq ft, Japanese **silk for curtains,** $55 yd, **Cobalt lamp,** $1,495, at Aero, 132 Spring St., NYC (212) 966-1500. **103** Walker **buffet,** $8,500, Perisphere **lamps,** Cooper **club chair,** $9,200 COM, at Aero (see above). **104 Cashmere for curtains,** $350 yd, at Aero (see above). **Barcelona table,** by Mies van der Rohe, from KnollStudio, a division of the Knoll Group, for dealers (800) 445-5045. **Chandeliers,** similar at Richard Kazarian Antiques, Boston (617) 720-2758. **105 Chanel sofa,** $13,860 COM, Tuxedo **desk chair,** $3,600, **round table,** Saddle **club chair,** $5,700 COM, at Aero (see above) Leopard Velvet and Tiger Velvet **prints on pillows,** to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Afrique **ribbed velvet on chair,** to the trade at Clarence House, for showrooms (212) 752-2890. Coffee **linen on sofa,** from the Ralph Lauren Home Collection, for stores (212) 642-8700. **106 Hanging lamp,** similar at Price Glover, NYC (212) 772-1740 **Sisal** (#122-26A), to the trade at Patterson, Flynn & Martin, for showrooms (212) 688-7700 Mandarin **wallpaper,** to the trade at Sanderson, for showrooms (212) 319-7220. **107 Trunk,** similar to the trade at Robert Altman, NYC (212) 832-3490. Treeflower Stripe **fabric on trunk pillow,** at Bennison, NYC (212) 941-1212

A FITTING RETREAT

Pages 108–15 Architecture, by David Preston Allard, Nashville (615) 322-2715. **Decoration,** by Stephen Mallory Assocs., NYC (212) 879-9500 **Landscaping,** by Zion & Breen Assocs., Imlaystown (609) 259-9555. **Upholstery,** to the trade at A. Schneller Sons, NYC (212) 695-9440. **110** Custom **pillows,** painted by Ann Harris, similar to order from Juan Pablo Molyneux, NYC (212) 628-0097. Custom Broccatello Gordigiana **fabric on furniture,** by Florence de Dampierre, NYC (212) 874-4619. **111 Console table,** similar at Philippe Farley, NYC (212) 472-1622 **Chandelier,** similar at A. Smith Antiques, NYC (212) 888-6337. Alezan **horsehair on chairs,** to the trade at Clarence House, for showrooms (212) 752-2890. **112–13** Louis XIII **armchairs,** similar at Metro Antiques, NYC (212) 678-3510. Vezelay Woven **fabric on armchairs,** to the trad at Hinson & Co., for showrooms (212) 475-4100 **Table,** similar at Pierre Deux Antiques, NYC (212 243-7740. **Chairs,** similar to the trade at Ann Morris Antiques, NYC (212) 755-3308 **Chandelier,** similar to the trade at Marvin Alexander, NYC (212) 838-2320. **114–15 Carpe** similar to order from Sam Kasten, Stockbridge (413) 298-5502. Summerhouse Piqué **cotton on furniture,** Ophelia Sheer **linen for canopy,** Shelly **linen for bedcover,** to the trade at Nancy Koltes Assocs., for showrooms (212) 995-9050 **Armchair,** similar at Kentshire Galleries, NYC (212) 673-6644. **Table,** similar at Evergreen Antiques, NYC (212) 744-5664

DATELINE: MIAMI

Page 125 McArthur **furniture,** similar from Stuar Parr, NYC (212) 431-0732 by appt. Roberto Juarez **drawing and glass sphere on coffee table,** similar at Robert Miller, NYC (212) 980-5454. **126** Vintage Wassily **chairs, coffee table,** similar at the Shape of Things to Come, Miami Beach (305) 534-1374. **Table,** by Juan Lezcano Miami (305) 856-5239. **128** Newtone **sofas,** by Iosa-Ghini, **tables,** at Stilnovo, Coral Gables (305 441-9007. Tile **pool,** by Byzantium Mosaic Workshop, Miami (305) 669-1670 by appt. **129** Tiger **velvet on chaise,** to the trade at Brunschwig, for showrooms (212) 838-7878

THE SILVER STANDARD

Pages 132–37 Georg Jensen **silver,** at Royal Copenhagen/Georg Jensen, NYC (212) 759-6457; Georg Jensen, Chicago (312) 642-9160; Georg Jensen, Costa Mesa (714) 662-2644.

FRINGE BENEFITS

Page 138 1. Cotton/wood mold fringe (#ST1124 1), to the trade at Scalamandré, for showrooms (212) 980-3888. **2.** Cotton fringe (#1016-1), to th trade at Passementerie, for showrooms (212) 355-7600. **3.** Travata Large rayon/wool fringe noisette, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. **4.** Edwardian Fan Top cotton/polyester fringe, to the trade at Clarence House, for showrooms (212) 752-2890 **5.** Silk/crystal fringe (#4013C-1), to the trade at Passementerie (see above). **6.** Katrina beaded silk/glass fringe, to the trade at Brunschwig (see above). **7.** Renata Cotton Marabout fringe, to the trade at Brunschwig (see above). **8.** Yardley



inen Giselle fringe, to the trade at Brunschwig see above). **9.** Ainsoey Moss silk fringe, to the ade at Brunschwig (see above). **10.** Constable ullion cotton fringe, to the trade at Brunschwig see above). **11.** Les Sables jute fringe, to the ade at Houlès, for showrooms (212) 935-3900 **2.** Yardley linen fringe, to the trade at runschwig (see above). **13.** Frange Louis XIII otton fringe (#184a), at Le Décor Français, NYC 212) 734-0032. **14.** Ainsoey Moss silk fringe, to ne trade at Brunschwig (see above). **15.** Moss otton/man-made fiber fringe doubler (#599), to ne trade at J. Robert Scott Textiles, for howrooms (310) 659-4910. **16.** Tourner wood old fringe, to the trade at Brunschwig (see bove). **17.** Carn viscose fringe, to the trade at larence House (see above). **18.** Constable Fan dge cotton fringe, to the trade at Brunschwig see above). **Page 139 19.** Silk fringe (#1008-5), the trade at Passementerie (see above) **20.** range Mèche Double cotton fringe (#23a), at Le écor Français (see above). **21.** Silk/wood fringe #4014), to the trade at Passementerie (see bove). **22.** English embroidered cotton fringe, to ne trade at Clarence House (see above) **23.** range á Jasmins cotton/rayon fringe (#24a), at e Décor Français (see above). **24.** Silk fringe #1002-6), to the trade at Passementerie (see bove). **25.** Cotton fringe (#2007-11), to the trade t Passementerie (see above). **26.** Silk fringe #2010-3), to the trade at Passementerie (see bove). **27.** Silk/wood fringe (#4004), to the trade t Passementerie (see above). **28.** Custom silk andwrapped wood mold fringe (#FX4146), to ne trade at Scalamandré (see above) **29.** Fringe ilady viscose fringe, to the trade at Clarence ouse (see above). **30.** Silk fringe (#1003-3), to ne trade at Passementerie (see above). **31.** Cut lk fringe (#3007-2), to the trade at assementerie (see above). **32.** Frange apoleon III cotton/wool fringe (#70b), at Le écor Français (see above). **33.** Aulne Tassel ool/cotton fringe, to the trade at Brunschwig ee above). **34.** Yardley Linen Double Giselle nge, to the trade at Brunschwig (see above) **5.** Joeclin Tassel spun rayon fringe, to the trade Brunschwig (see above). **36.** Custom silk ndwrapped wood mold fringe, to the trade at alamandré (see above). **37.** Clementine Small un rayon fringe, to the trade at Brunschwig ee above). **38.** Bordage wood mold fringe, to e trade at Brunschwig (see above). **39.** arabout Rastignac wool/cotton fringe, to the ade at Brunschwig (see above). **Other retail inge suppliers:** Forsyths Fabric, Atlanta (404) 51-6050; Decorating Resources, Chicago (708) 34-4710; Design Design, Houston (713) 529-555; G Street Fabrics, Rockville (301) 231-8998; ritex Fabrics, San Francisco (415) 392-2910

POCKET-SIZE PALACE

ages 140–41 Étendards et Bannières **silk carf,** $225, at Hermès, Palm Beach, or call (800) 41-4488 ext 1068.

URREALIST AT WORK

age 146 Newsprint **jacket,** $1,540, at Bergdorf oodman, NYC (212) 753-7300; Neiman Marcus, r selected stores (800) 634-8146. Folly oronata **wallpaper,** to the trade at Osborne & ttle, for showrooms (203) 359-1500

THE FORMICA FORMULA

Pages 148–49 Torry Stripes **fabric on sofa,** to the trade at HBF Textiles, for showrooms (704) 328-2064. Carre Royale **velvet on stools,** to the trade at Clarence House, for showrooms (212) 752-2890. Custom-color Royal Hide **cowhide on walls,** to the trade at Teddy & Arthur Edelman, for showrooms (212) 751-3339. Jura Beige and Gray limestone **tiles on floor,** to the trade at Shelly Tile, NYC (212) 832-2255 Royère **lamp,** similar at DeLorenzo 1950, NYC (212) 535-8511. André Arbus **stools,** similar at Barry Friedman, NYC (212) 794-8950. André Arbus **screen,** similar at Patrick Fourtin, Paris (1) 40-10-17-87. **150** Pasha linen **velvet on sofa,** to the trade at Gretchen Bellinger, for showrooms (518) 235-2828 Schiaparelli **sofa,** to the trade at Michael Taylor Designs, for showrooms (415) 558-9940 **Lamp,** similar at DeLorenzo Gallery, NYC (212) 249-7575. Custom limba **veneer,** to the trade at Sieling & Jones, for information (800) 833-1308 Adnet **chairs,** Robsjohn-Gibbings **table,** similar at Jet Age, San Francisco (415) 864-1950 **151** Custom **carpet,** to the trade at V'Soske, for showrooms (212) 688-1150. Dining **table,** similar at Neo Senso 1940, Paris (1) 42-61-57-41 **Quinet chairs,** similar at the Calderwood Gallery, Philadelphia (215) 732-9444 **Raffia on chairs,** to the trade at Donghia, for showrooms (800) 366-4442. Royère **plant stand, sconce,** and **candleholders,** similar at DeLorenzo 1950 (see above) **Cabinet,** similar at Reymer-Jourdan Antiques, NYC (212) 674-4470. Cascade **fabric on wing chair,** to the trade at Jack Lenor Larsen, for showrooms (212) 674-3993 **Wing chair,** similar at Alan Moss, NYC (212) 219-1663. **152–53** Sevigne **cotton for shades,** Campanelle **cotton for bedspread,** at Fortuny, NYC, for showrooms (212) 753-7153. New Impressions **suede on bench,** to the trade at Edelman (see above) **Bench,** similar at Barry Friedman (see above)

ADVANCED GEOMETRY

Pages 154–61 Architecture, by Steve Mensch, NYC (212) 645-7410. **Landscape architecture,** by Kevin Gerard, Brooklyn (718) 399-6998 **Contracting,** by Craig & Forde Construction, NYC (212) 688-0017. **Lighting design,** by Johnson Schwinghammer Lighting Consultants, NYC (212) 643-1552. **154–55, 157** Sity **sofa and chaise,** by Antonio Citterio, from B&B Italia, for dealers (800) 872-1697. Orient Express **cotton on sofa and chaise,** to the trade at Clarence House, for showrooms (212) 752-2890. **158** Cab **chairs,** by Mario Bellini, to the trade at Atelier International, for showrooms (800) 645-7254

BEDROOMS YOU WANT TO LIVE IN

Pages 163–64 Decoration, by David Kleinberg of Parish-Hadley, NYC (212) 888-7979. 3-Line embroidered **sham and sheet,** to order at Schweitzer Linens, NYC (212) 249-8361. English Ivy **chintz for bed and walls,** to the trade at Rose Cumming, for showrooms (212) 758-0844. Kerala Check **cotton on chair back,** to the trade at Fonthill, for showrooms (212) 755-6700. **Two-tiered table,** similar at Florian Papp, NYC (212) 288-6770. **165 Decoration,** by Randy Ridless, NYC (212) 560-4187. **Flowers,** by Oppizzi & Co., NYC (212) 633-2248. Postum Natural **sisal,** to the trade at Stark Carpet, for showrooms (212) 752-9000. Karthika Stripe **cotton for bed and shades,** to the trade at Clarence House, for showrooms (212) 752-2890. **166 Design,** by Vicente Wolf Assocs., NYC (212) 465-0590 Boiserie **mirror,** by Vicente Wolf for Henredon, for dealers (800) 444-3682. Zebra wood/steel **lamp** (#W2773-626), by Vicente Wolf, to the trade at Paul Hanson, for showrooms (201) 933-4873 Impero cotton **neckroll,** Appliqué cotton **shams and sheet,** Raso satin stripe cotton **shams and blanket cover,** cashmere **throw,** from Pratesi, for stores (212) 288-2315. **168** Custom Art Deco Rose silk/cotton **standard shams on four-poster,** from Anichini, for stores (800) 553-5309 **Decorative items,** similar from Cory Margolis of Machine Age, NYC (212) 529-8869. **Faux stone wall,** by Rebecca Lee Spivack of Superior Finish, NYC (212) 989-1816. **170 Design,** by Shelton, Mindel & Assocs. Architects, NYC (212) 243-3939 **171 Decoration,** by Michael C. Stanley, NYC (212) 316-1949. **Painting,** similar at William S. Grayer Antiques, NYC (212) 288-9691 by appt Portuguese Paisley cotton matelassé **shams and spread,** to order from the *Coming Home with Lands' End* catalogue, (800) 345-3696. Lattice Rose **wallpaper,** to the trade at Rose Cumming (see above). Gardenhurst **chintz on pillow,** to the trade at Bailey & Griffin, for showrooms (215) 836-4350. **172 Antiques,** similar to the trade at Tom Hayes & Assocs. & Toby West, Atlanta (404) 233-7425. **173 Decoration,** by MAC II, NYC (212) 249-4466. Three-Over Stripe **wallpaper,** to the trade at Clarence House (see above). **Decoration,** by Stephen Sills & Assocs., NYC (212) 289-8180 Wool (#98094-1) **challis for curtains,** to the trade at Scalamandré, for showrooms (212) 980-3888 **Wall finish,** by Mark Giglio, NYC (212) 431-8926

BEDROOM ELEMENTS

Pages 174–75 Bedside tables: 1. Tudor cherry/metal table, by Brunati and Carollo, $541, at Palazzetti, for stores (212) 832-1199. **2.** Halcyon bedside table in walnut/maple finish, by Richard Lavenstein, to the trade at Dennis Miller Assocs., for showrooms (212) 355-4550. **3.** Scatter table, from the European Themes Collection, $679, from Drexel Heritage, for stores (800) 447-4700. **4.** Biedermeier faux veneer table, $495, by Jim and Joanna Grace for Van Der Pool & McCoy, to order (212) 807-6179. **5.** Hatbox maple/metal table, $684, by Susan Frank and David Frisch for Palazzetti (see above). **6.** Island bedside cabinet, $390, by Carol Bass for Maine Cottage Furniture, for stores or catalogue (207) 846-1430. **7.** Iena steel/brass table, by Matthew Smith for Ventry, $3,960, to the trade at John Boone, NYC; for other showrooms (212) 861-4372. **8.** Elgin table, to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. **9.** Paris maple end table in black cherry finish, to the trade at Donghia, for showrooms (800) 366-4442. **10.** Pennsylvania washstand in Antique Lace finish, from the Country Inns and Back Roads Collection, $585, from Thomasville, for stores (800) 225-0265 **Table lamps: 11.** Casbah lamp with steel mesh, $381, at Light/Inc., NYC (212) 838-1130. **12.** Melbourne porcelain lamp with pink-lined shade, $315, by Mario Buatta for Frederick Cooper, for dealers (312) 384-0800. **13.** Fire & Water Calla

Lily copper lamp, by David Bergman, $400, at Lightforms, NYC, for other dealers (212) 475-3106 **14.** Wave koa veneer lamp with parchment shade, $600 plus shipping, from Nick Berman/Gennaro Rosetti Furniture, for showrooms (310) 392-6788 **15.** Cirrus lamp with recycled paper shade, by Stephen Blackman, $99.95, from LBL, for dealers (800) 323-3226 **16.** Gilded-bronze table lamp, $21,000, to the trade at Mrs MacDougall, for showrooms (212) 688-7754 **17.** Hanging Man lamp, $450, by Jerry Van Deelan for Jerrystyle, NYC, for other dealers (212) 353-9480 **18.** Brioche cherry/brass lamp with aramid shade, $175, by Brent Markee for Resolute, for stores (206) 343-9323 **19.** Tex lamp with Mokuba paper shade, $165, from Lights Up, at Light/Inc., NYC; for other dealers (718) 802-1690

Headboards: 20. Regency Pine Collection headboard (#2424-05), $1,289 queen, from Baker Furniture, for dealers (616) 361-7321 Regiment Piqué cotton shams, $120 ea European sq, $100 ea standard, from the Ralph Lauren Home Collection, for stores (212) 642-8700 **21.** Picket Collection headboard, $515 queen, by Charles Gandy for Garden Source Furnishings, for dealers (404) 351-6446 Palace cotton shams, $85 ea European sq, from Palais Royal, for stores (800) 322-3911 **22.** Hill Club Collection headboard in honey finish, $460 king, by Cynthia Gibson for Whitecraft Rattan, for dealers in FL (800) 432-0427; outside FL (800) 334-4764 Sienne linen/cotton shams, $180 pr king, $110 pr boudoir, from Palais Royal (see above). **23.** Salvador D. headboard with metallic finish, limited edition, by Monique and Sergio Savarese for Dialogica, NYC, Los Angeles. Organdie cotton shams, $70 ea European sq, from Palais Royal (see above). **24.** Chambourg headboard (#3290), from Niermann Weeks, to the trade at Ainsworth-Noah, Atlanta; Kirk Brummel, Chicago, Bill Nessen, Dania; John Rosselli, NYC; Shears & Window, San Francisco. Leonardo embroidered cotton shams, $150 ea European sq, from Frette for stores (212) 988-5221. Ovalini sham, from Anichini, for stores (800) 553-5309

TIMELESS ROOMS

Page 186 Chinese Leopard **toile on ottoman,** LeLac **chintz on foreground sofa pillows,** to the trade at Brunschwig, for showrooms (212) 838-7878. Jubillee **chintz on solid sofa pillows,** to the trade at Cowtan & Tout, for showrooms (212) 753-4488 **Carpet,** similar to the trade at Stark Carpet, for showrooms (212) 752-9000.

ALL PRICES APPROXIMATE

EDITOR'S NOTE: For the February issue, the cover photograph of Hollywood producers Dawn Steel and Charles Roven's house was taken by Jeremy Samuelson.

Arcadia Inherited

(Continued from page 119) noblemen in England, he often stopped to talk, incognito, to the public in his garden. He leased Penshurst's cricket pitch, reputedly the second oldest in England, to the village team for a peppercorn rent. He had a keen sense of design, and left his mark not just on the gardens but on the richly decorated interiors of the house. He loved literature, and the literary traditions of Penshurst became a part of him. Most of all, he loved Penshurst.

The same sense of stewardship is imbued in his son. He has computerized the estate and intends to raise operating funds by selling plants to visitors. But there is no grand scheme to alter the first viscount's Penshurst or to diminish his lingering presence indoor and out. Says the present lord of the manor, "If you're the heir, you are really the understudy until the principal actor steps offstage, and then you have to come on and play his part as best you can." He is among the first to concede that it is a hard act to follow.

For visitors information: Penshurst Place, Penshurst, Tonbridge, Kent TN11 8DG, (892) 870307.

Aero Spaces

(Continued from page 107) collecting he is particularly fond of fabrics and photographs and "things that seem deceptively simple but, on closer inspection, reveal another layer"—a dish with an interesting crackle to the glaze, a photograph whose emulsion is peeling away, an old velvet turned silvery from use. Beginning at the age of seven, he went to auctions with his father and picked up an encyclopedic knowledge of American furniture and objects, especially pieces from New York. "Seeing things come out of the attic and barns all day long was like watching the generations unfold," he recalls.

Amazingly enough, while O'Brien and his father were searching out the sites of fallen houses from survey maps and conducting their own archaeological digs in upstate New York, Sofield and his family were rummaging through the ruins of abandoned mansions on Long Island's Gold Coast. Aesthetically, Sofield landed somewhere between the two preceding generations. His grandparents' Old Westbury house was a rather claustrophobic mix of the grand, the ordinary, and the exotic run by an atypical matriarch—"a woman who experienced everything and broke all social norms," he says of his grandmother. She instructed young William, over lemon ice and sour balls at four o'clock tea, "to do, above all else, what you feel is right."

Sofield's parents raised him in a vaguely Japanese house of simple planes, spare interiors, and "such beautiful raw plaster walls that we never hung anything, which probably accounts for my tendency to lean, rather than hang, artwork." If there was a downside to this clean approach, it was his mother's doling out to the garbageman, over months, pieces of a cast-iron building façade that Sofield had waylaid en route to a salvage yard. The upside included walks with his mother through the adjacent bird sanctuary. "We kept a daily log of our observations of nature as the seasons changed," he recalls. "Winter was at first much harder because the differences were so subtle." Small wonder that today Sofield's passion is gardening, his prized collection is made up of five species of snowdrops, and his favorite objects at Aero are the teak and glass Hedges table he and O'Brien designed and a holly wood bowl, exquisitely crafted by Bert Marsh.

For all their perfectionism, O'Brien and Sofield are practical and impressively capable. When they hear the contractor's mantra, "It can't be done," they do it themselves. At home Sofield restored the eighteen-foot-high plaster ceiling in his living room, tackling the complex curves while straddling two ladders. At the office he labored over door and window frames, rubbing white oil paint into stained oak. "In my attempt to simplify things, I ended up in a fifteen-step process." He stops by the flower market two or three times a week and has developed a reputation for his unconventional arrangements—a generous bunch of green bananas on a rare Japanese chest at Aero, broccoli and English roses as a center

iece for a last-minute dinner party.

The partners are masters of impro-isation. Sofield will find a use for any-hing—"even if inappropriate," he ays, "like boxing gloves for curtain rod inials"—and recycles materials in un-onventional ways: bronze firehose ozzles become wall sconces. O'Brien can tell at a glance who in the office plumped the pillows on the sofa, but he can also "lift and haul with the best of them," he says. When the glass rail for the entrance stair at Aero struck the partners as all wrong, he not only unearthed a scrap of Fortuny fabric for graphic inspiration but also labored with Skilsaw and plaster, after Sofield sketched the pattern onto plywood. What emerged was a balustrade wholly appropriate to the contemporary-yet-thirties feel of Aero—and emblematic of the elegance and sophistication that O'Brien and Sofield achieve by being both sharp-eyed and hands-on. ▲

ilver Standard

Continued from page 136) Furniture de-igner and painter Johan Rohde, Jen-en's chief collaborator from 1906 ntil 1935, the year both men died, as, says Essen, "a worldly, contempla-ve, precise person—Jensen's opposite n almost every way, and his great riend. Jensen moved Rohde to be soft-r, less architectural, and Rohde en-ouraged him to use fewer grapes and etals." It was Rohde who devised the uturist pitcher of 1920 which dips and ars like Brancusi's *Bird in Space.*

Harald Nielsen, one of Jensen's rothers-in-law and his longtime side-ick at the workshop, originated art deco designs such as Pyramid, a best-selling flatware pattern with stepped handles that commemorates the 1923 opening of Tutankhamen's tomb. Nielsen's unadorned yet curvaceous tea sets and bread trays—Essen says they bear a striking resemblance to the shape of their designer's bald head—paved the way for Henning Koppel, a painter and sculptor who, in the fifties, foreshadowed the George Jetson free-form style at Georg Jensen. Sketching his designs in broad slashes of charcoal and blue paint, Koppel, like Jensen, imbued his work with a spirited bio-morphism. His long-necked bottom-heavy jug of 1952 is nicknamed the Pregnant Duck. A Danish critic once wrote that a Koppel butter dish "gasps for air like a catfish" and remarked that his forks have "prongs pointed like shark's teeth."

The Jensen look in all its incarnations has been knocked off over the years by American and Mexican silver factories, many of which imported Danish crews to show them the way. But back at the Copenhagen smithy, where an artisan is at hour 750 of the 800 hours it takes to complete a Koppel stylized dolphin platter, Allan Scharff, the company's current leading designer, laughs off the competition. "The Jensen philosophy," he says, holding one of his own swooping-bird butter knives, "is to create designs that have a Scandinavian restraint—designs that don't give their secrets away." ▲

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G–House & Garden (ISSN 0018-6406) is published onthly by The Condé Nast Publications Inc., 9100 ilshire Boulevard, Beverly Hills, CA 90212. PRINCI-AL OFFICE: 350 Madison Avenue, New York, NY 0017. Bernard H. Leser, President, Pamela van indt, Executive Vice President–Secretary; Eric C. An-erson, Executive Vice President–Treasurer. Second-lass postage paid at Beverly Hills, CA, and at ditional mailing offices. Authorized as second-class ail by the Post Office Department, Ottawa, and for ayment of postage in cash. Magazine Registration e No. 9016; Canadian Goods and Services Tax Reg-ration No. R123242885. Subscriptions, in U.S. and ssessions, $24 for one year, $46 for two years; in nada, $41 for one year, including GST. Elsewhere, 3 for one year, payable in advance. Single copies S. $4, Canada $4.50. For subscriptions, address anges, and adjustments, write to House & Garden, ox 53916, Boulder, CO 80322. Eight weeks are quired for change of address. Please give both w address and old as printed on last label. First copy a new subscription will be mailed within eight weeks er receipt of order. Manuscripts, drawings, and her material submitted must be accompanied a self-addressed stamped envelope. However, ouse & Garden is not responsible for loss, damage any other injury as to unsolicited manuscripts, solicited artwork (including but not limited to draw-gs, photographs, or transparencies), or any other solicited material.

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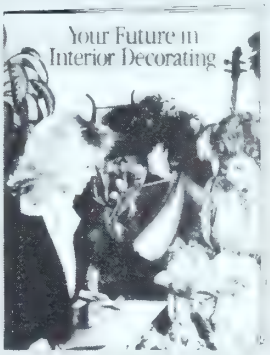
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TIMELESS ROOMS

It's amazing what a shot of color will do. —*MARIO BUATTA*



DATE 1969 **PLACE** Hunt country New Jersey
DECORATOR Mario Buatta
CONCEPT Use paint and fabrics to transform a dim but gracious room furnished with antiques into a vibrant background for conversation.
SETTING A 25-by-36-foot space with a low ceiling, knotty pine paneling, a brick hearth, arched doorways, and minimal daylight.
COLOR Decorator and client zeroed in on fall foliage hues—"a bold palette," notes Buatta, "that would be glaring in a sunny place but looks mellow and romantic here." The paneling painted and glazed a tomato-bisque red exudes a unifying radiance.



FABRICS Existing furniture was reupholstered in classic designs, ranging from a Brunschwig leopard toile—in production since 1959—to a raspberry-dotted chinoiserie chintz. Prints are evenly distributed: "If you put all the chintz at one end of the room, it looks unbalanced."
FLOOR PLAN A traditional rolled-arm sofa facing the fireplace neatly divides the long space into two areas scaled for coziness. Two additional seating groups center on sofas with side chairs, stools, and slipper chairs as satellites that break the symmetrical formality. "The easiest way to figure out how to arrange a room," says Buatta, "is to give a party and then see where your guests have placed everything. Basic as it sounds, that's how your room works best."
FLOORING The continuous floral pattern of the Bessarabian-style needlepoint carpet provides a foil to contrasting patterns and colors. So does the painted herringbone parquet, which provides an ideal alternative for summer.
DECORATOR'S ASSESSMENT "This room holds up because there's nothing faddish about it. Every object, from the tufted footstool to the Staffordshire dogs, is tried and true—but, thanks to the choice of color, there's still an unexpected drama."

Details see Resources

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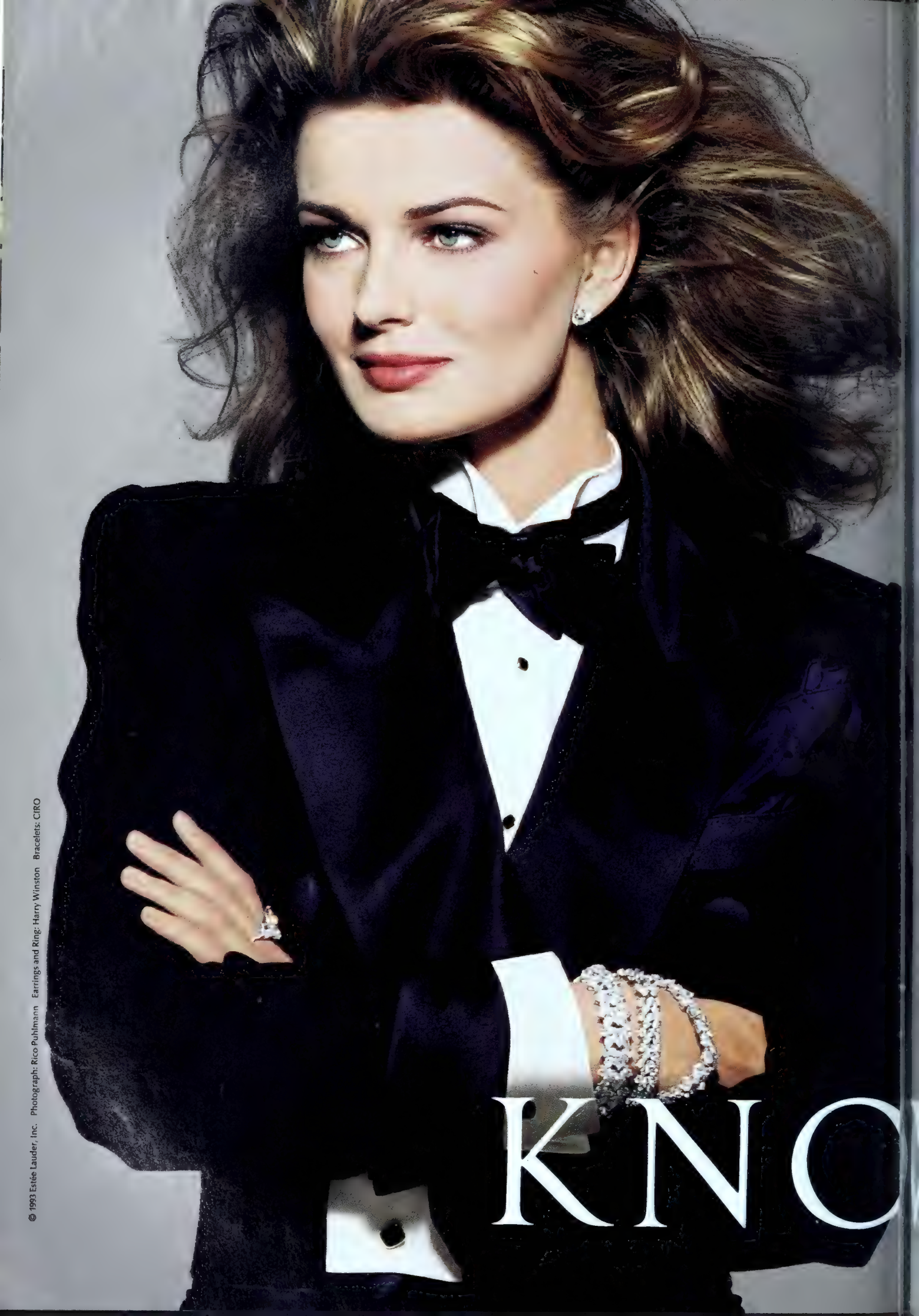


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House & Garden
April 1993 Volume 165, Number 4



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A table set for an alfresco meal on a terrace outside the dining room of Mica and Ahmet Ertegün's retreat. Photograph by Scott Frances. Page 92

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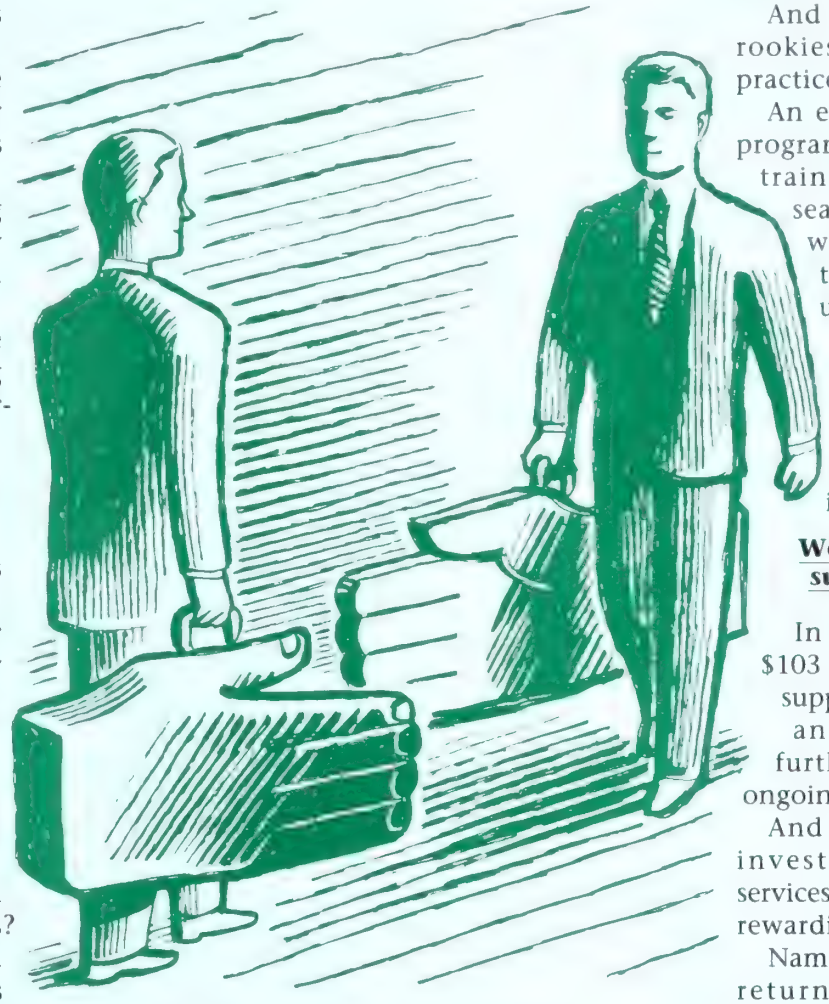
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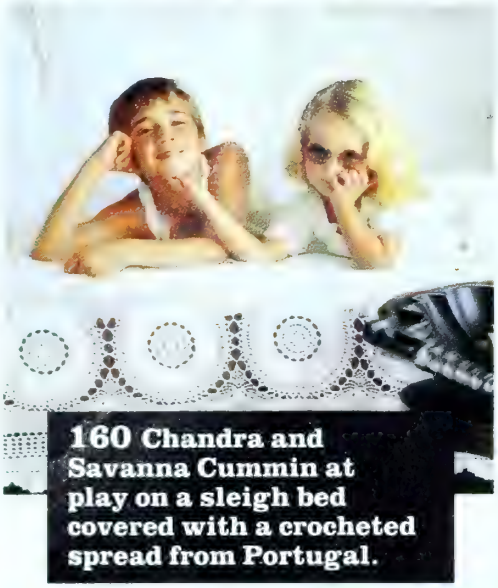
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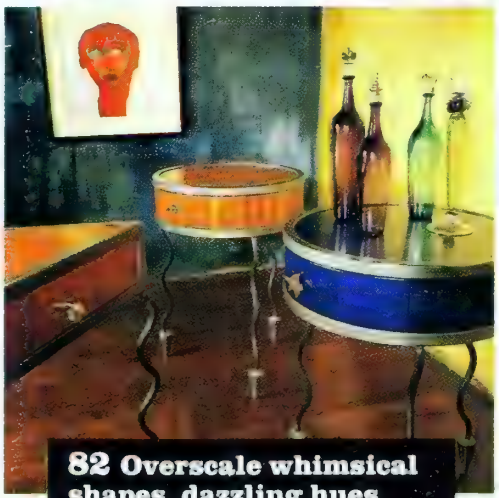
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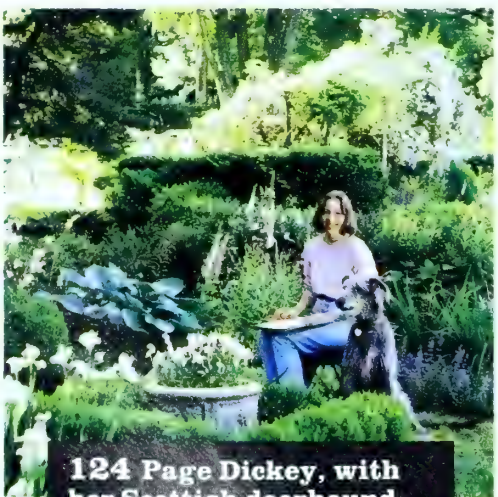
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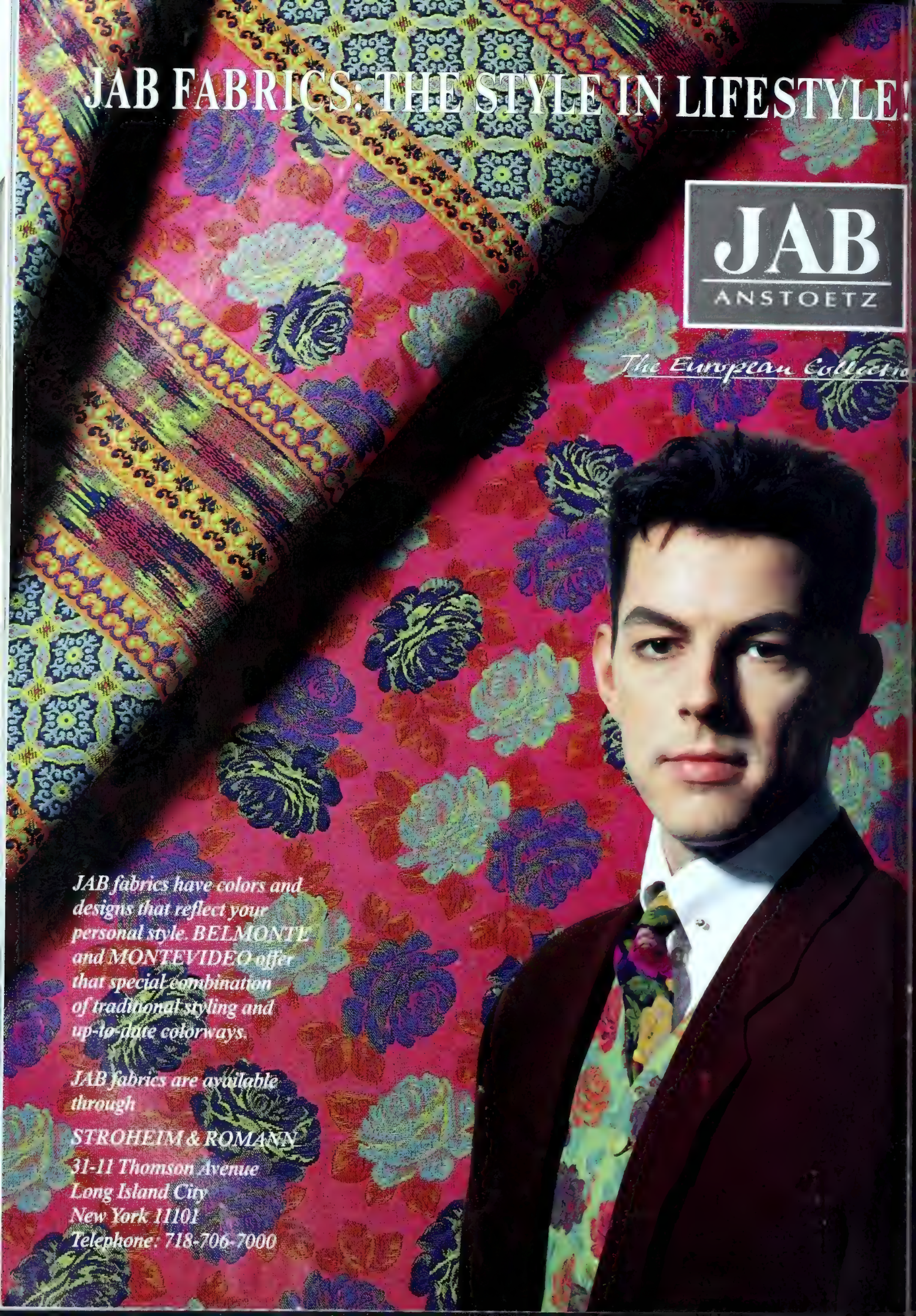
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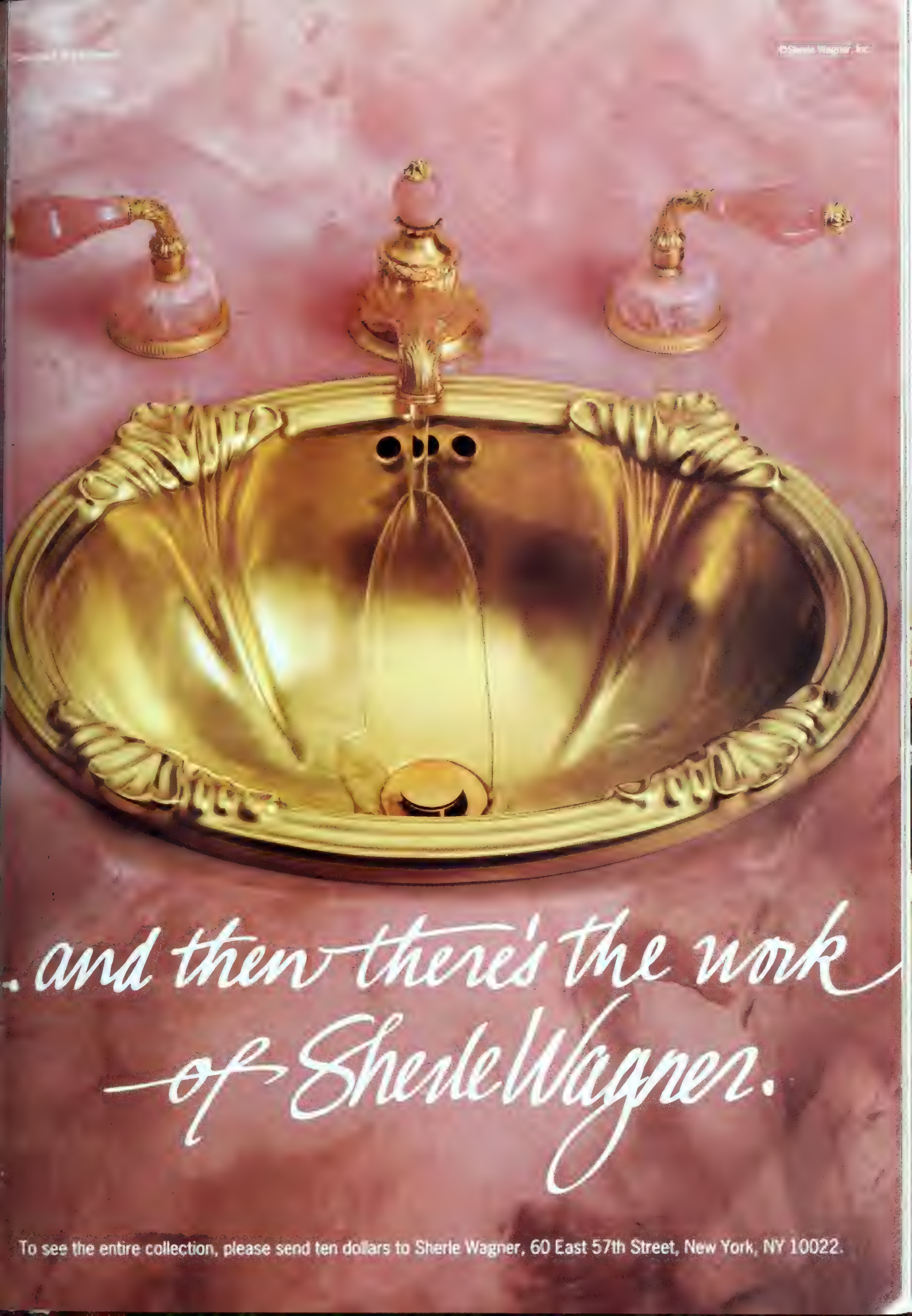
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contributors notes



FERNANDO BENGOECHEA

Wendy Goodman, HG's new cre ative director, has been the magazine' style editor for the past three years This month, she finds herself in th spotlight rather than behind th scenes. Photographer Oberto Gili himself a frequent HG contributor turns his lens on—and writes about— the Greenwich Village duplex he an Goodman share. Goodman's locatio shoots for the magazine keep her criss crossing America and Europe almos nonstop. "I see the most beautiful, in triguing houses in the world," sh says, "but I'm always happy to com home to my own."



Richard Lewis, an actor, writer, and comedian, has logged in numerous appearances on *Latenight with David Letterman* and HBO, costarred with Jamie Lee Curtis in *Anything but Love*, and appeared at Carnegie Hall. Lewis's current projects include playing Prince John in Mel Brooks's upcoming film spoof of the Robin Hood saga and developing a new TV series. Of his idiosyncratic Hollywood house, Lewis quips, "One friend said that visitors should be given headsets with an audio tour."

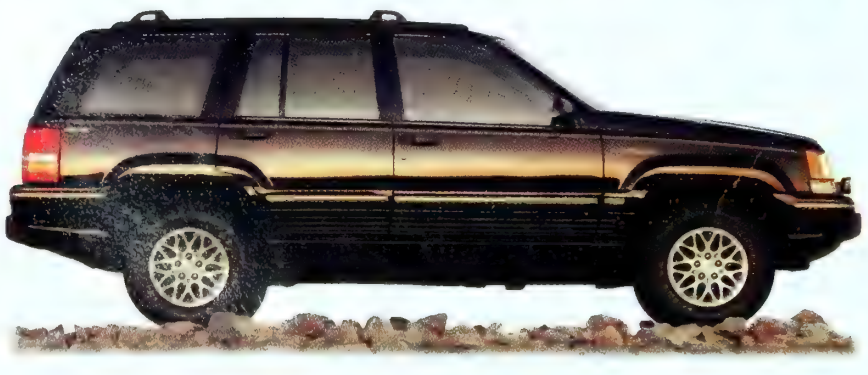


MATTHEW ROLSTON

Julie Baumgold visits Di and Arch Cummin on their West Indies island of Little Saint James. "The assignment was not what you would call a hardship post," says Baumgold, who lives in New York and Connecticut, "where there is no topless snorkeling." Baumgold is a contributing editor of *New York* magazine. Her novel *Creatures of Habit* will be published by Knopf this spring.


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contributors notes



Amy Taran Astley, an associat editor of HG, writes about painter an fashion muse Angel Dormer, whos tiny quarters are "ideal for her sinc she does everything in miniature." Astley's taste, like Dormer's, leans to ward the unconventional—"the resul of growing up in the only red house in Michigan town of white clapboards."

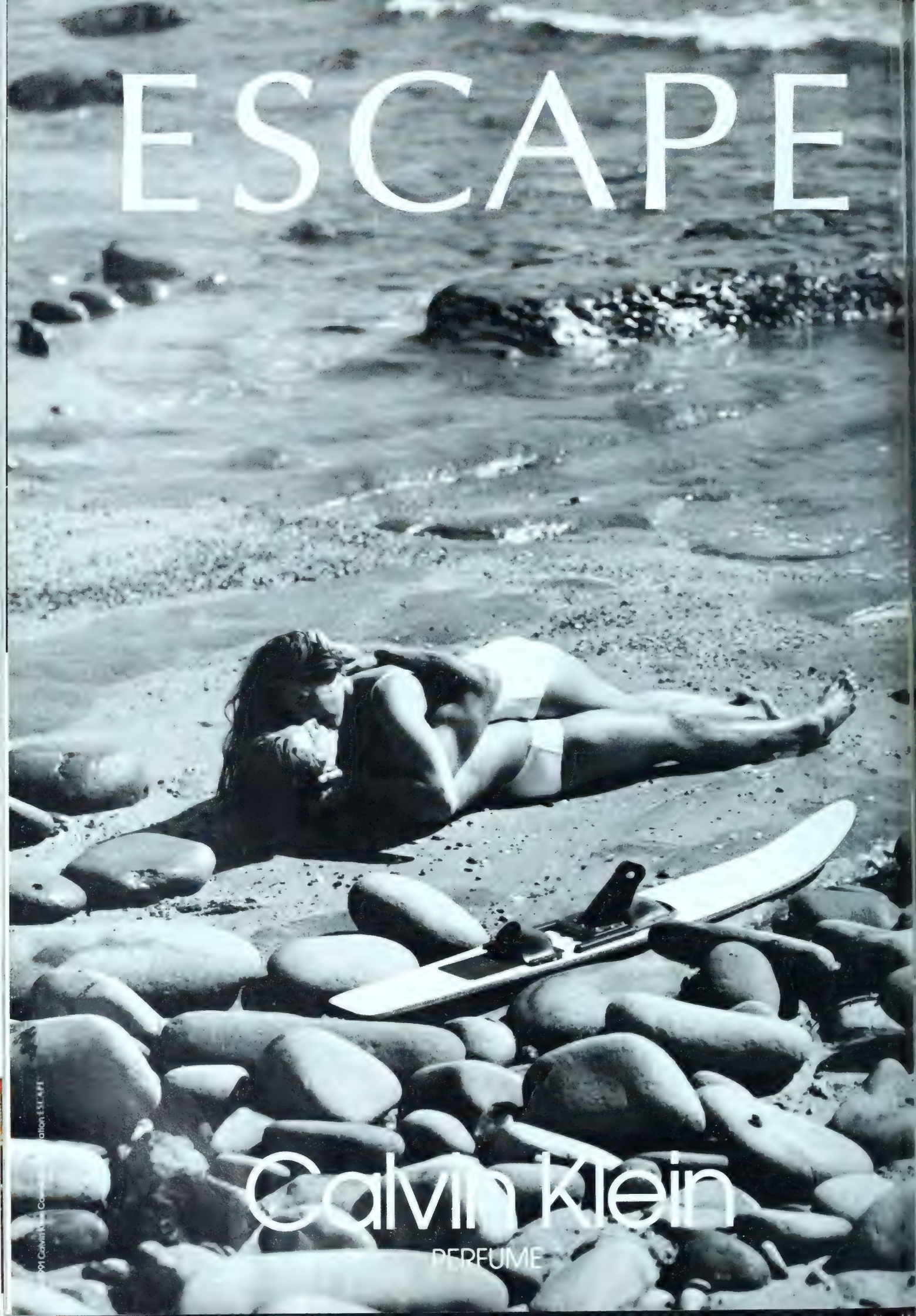


Walter Kirn, a former editor of *Vanity Fair* and *Spy*, now lives in Livingston, Montana. "Reading forty magazines a week for a media review column made me want to relocate to a place where they don't even sell that many magazines." For HG he recounts a Montana mountain trek with pack llamas and four-star camp cuisine. Kirn is the author of *My Hard Bargain*, a collection of short stories. Pocket Books recently published his first novel, *She Needed Me*.



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NOTES

HG REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold



Paris interior architect Rena Dumas, *above*, likes people to invent new possibilities for her furniture designs, which is why, she says, her new Pippa II line for Hermès is both collapsible and portable—"with all my pieces you can change a room in a second." The desk with X-shaped legs folds into a tidy package, while a chaise laced with leather straps looks like a minimalist version of Napoleon's campaign bed. A leather screen comes with a pocket, a removable brass hook, and handles. In the background, Pawnee and Les Amériques scarves by Hermès. (For stores 800-441-4488, ext. 1071)

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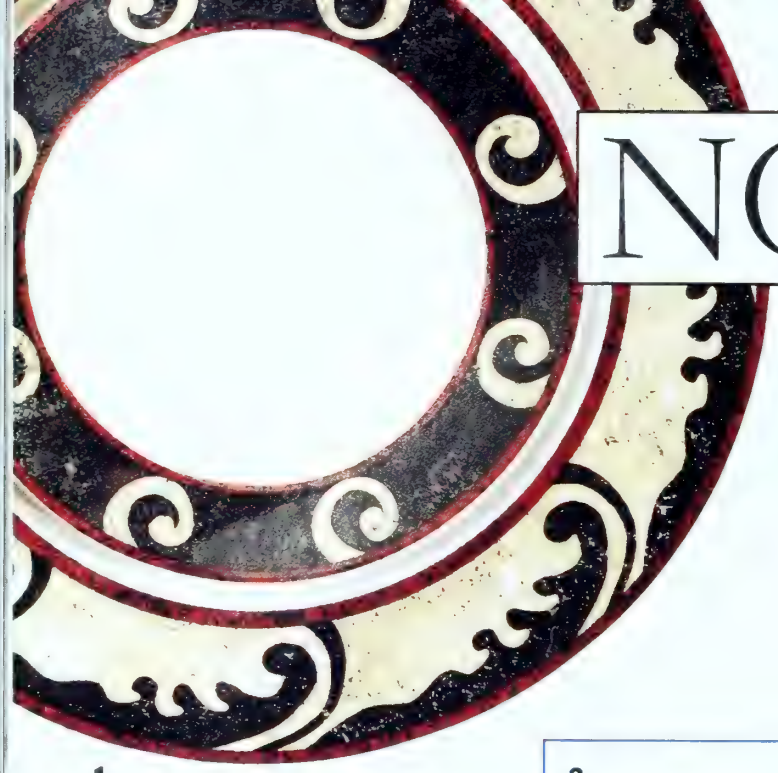


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NOTES



1



5

1 The surf's up on Sasaki's Pompeii china designed by Loretta Agro. Five-piece place setting, $75. For stores (212) 686-5080.



2

2 Leeds creamware is being made for the first time in more than 100 years by Classical Creamware of England. Tea and chocolate pots are among the examples at Guilford Forge, Guilford, Conn. For catalogue and East Coast stores (800) 484-4135 (code 1070); West Coast (714) 599-4831.



3

3 Wicker library table, 54 inches in diameter, is part of the Ralph Lauren Home Collection's new line of hand-woven wicker furniture in natural, white, and green with mahogany frames. For stores (212) 642-8700.

4 Los Angeles designer Larry Totah has given the classic ladderback chair a nineties twist. "I've interjected a fluid form," says Totah of his curvaceous maple Bardot chair with rush seat. Available in black and five other colors. For stores (213) 467-2927.



4

5 French 18th-century document textiles inspired Pierre Frey's spring collection of cottons in quilted, matelassé, and piqué textures. Several are reversible. All come in Provençal colors: raspberry, saffron, bright blue, clear green. To the trade at Fonthill. For showrooms (212) 755-6700.

6 The Council Chamber, c. 1800, at Château de Malmaison, where the Louisiana Purchase was negotiated, has been re-created



for the Napoleon show at the Memphis Cook Convention Center, Apr. 22–Sept. 22. For information (800) 755-8777.

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NOTES



1



5

1 A 1775 book of designs by André Jacob Roubo, among them a plan for a reversible-back bench, is a major source for Damblemont's reproductions of historic French garden furniture. The Roubo bench and other pieces are available in the U.S. through Munder-Skiles, NYC (212) 724-9438.

2 New York author Chris Casson Madden visits kitchens of every style and size in *Kitchens* (Clarkson Potter, $45) and Kips Bay Decorator Show Houses in *Rooms with a View: Two Decades of Outstanding American Interior Design* (PBC, $45).



2



3

3 The Uncommon Market lives up to its name. Packed with antique pond yachts, trophies, luggage, and more, Ward and Don Mayborn's shop has a decidedly English air despite its Texas home at 2701 Fairmount St., Dallas (214) 871-2775.



4

4 Like his jewelry, Herve Van Der Straeten's gold-washed brass candlestick with bronze feet takes its form from nature. At Neiman Marcus, (800) 937-9146.

5 Fans by artists, designers, and other notables, among them Brian McCarthy and Roy Lichtenstein, will be auctioned on Apr. 20 at Tiffany & Co., NYC, to benefit the New York Philharmonic's 150th anniversary. For information : (212) 875-5763.

ON THE CALENDAR

THE ROCKEFELLER CENTE FLOWER AND GARDEN SHOW NYC, APR. 3–11, (212) 632-3975.

THE NEW YORK BOTANICA GARDEN'S ANTIQUE GARDE FURNITURE SHOW, APR. 16–18 (212) 220-8700.

CELEBRATING ART AN ANTIQUES IN NEW YORK: ELEVE TREASURES REVEALED, APR. 22 30, TO BENEFIT THE FRIC COLLECTION, (212) 308-1906.

FLORIADE III AT BANNIN RESIDENCE MUSEUM WILMINGTON, CALIF., APR. 23 25, (213) 939-9694.

THE SOUTHPORT-WESTPOR ANTIQUES SHOW, CONN., APR 23–25, (203) 222-7914.

THE WORLDS OF THOMA JEFFERSON: THE ART OF LIVING A DECORATIVE ARTS TRUST SYMPOSIUM, CHARLOTTESVILLE APR. 29–MAY 2, (215) 627-2859.

THE SOUTHPORT SHOWHOUSE CONN., MAY 8–30, (203) 255-8588

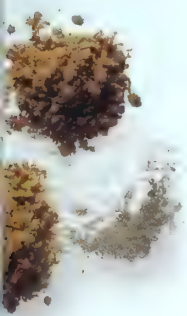
THE CHELSEA FLOWER SHOW MAY 25–30, LONDON (71) 379 4443; ROYAL GALA PREVIEW MAY 24, TO BENEFIT THE NATIONAL SOCIETY FO THE PREVENTION OF CRUEL TY TO CHILDREN, LONDON (71) 336-7738.

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News

HG REPORTS FROM THE HOME FRONT By Denise Martin



BEST SELLERS

Three china companies' most popular patterns.

Environment **LAWNS**

American homeowners maintain nearly 18 million acres of lawn.

The 62 percent of U.S. households that take care of their own lawns spend $6.9 billion a year on them.

Yard trimmings, mostly grass clippings, make up 20 percent of landfills by weight; nineteen states and the District of Columbia now ban such waste from public landfills.

One quarter to one half of a lawn's fertilizer needs can be supplied by a mower that mulches as it cuts.

SOURCES: EPA; NATIONAL GARDENING ASSOCIATION; NATIONAL SOLID WASTES MANAGEMENT COUNCIL

Tinkering with Tomatoes

"There's nothing wrong with tomatoes going out of season," says Rick Moonen of New York's Water Club. "That's not a problem we need technology to solve." Moonen and 1,000 fellow chefs are boycotting bioengineered food. Their first target is a tomato in which scientists at Calgene have reversed a gene to slow rotting, but they fear that one day genes may be transferred between species—say, flounder to tomato—and that no labels will warn consumers with allergies or dietary restrictions. Calgene insists its tomato is safe—and tasty. And it *will* be labeled when it hits the market this fall: "MacGregor's, Grown from Flavr Savr Seeds," after *Peter Rabbit*.

Costs of Living

For top-of-the-line cleaning for a 9-by-12-foot antique oriental carpet. Prices may vary according to condition of carpet, stability of dye, and type of stain.

$94 Alec's Carpet & Upholstery Cleaning, Boston (617) 871-4428

$102 Georgette Oriental Rug Restorers, Atlanta (404) 256-9364

$119 Naphtha Rug & Carpet Cleaning, NYC (212) 686-6240

$150 Dadashi Kia, Bethesda (301) 564-5977

$162 River Oaks Rug Cleaners, Houston (713) 956-0700

$162 Y & B Bolour, Los Angeles (310) 659-1888

$240 Talisman Cleaners, Santa Cruz (408) 425-7847

$324 A. Beshar & Co., NYC (212) 529-7300

$1,000 Chevalier Conservation, Stamford (203) 969-1980 and NYC (212) 750-5505 (specializes in museum-quality carpets)

Original colors glow in a 19th-century Kazak at A. Beshar.





Great Ideas

A reversible wainscot of deeply pleated and weighted toile de Jouy, suspended from simple brass hooks and eyes, creates the possibility of an instant makeover, while evoking nineteenth-century style. In a room for two young sisters, left, designed for the French fabric company Braquenié—which was recently purchased by Pierre Frey—at January's Paris Biennale des Éditeurs de la Décoration, stylist Alix de Dives used a red toile that depicts La Fontaine fables. The reverse is an off-white print. (The red toile, Falconet, is available in the U.S. through Brunschwig & Fils.) Another Braquenié textile panel, bordered in white, hangs from a rod to conceal a washbasin. Details see Resources.

Additional research by Marianna Poutasse


Gap denim jeans as worn by
LOU LOU DE LA FALAISE,
accessories designer.
Photographed by Steven Meisel.
GAP



Contextualism—designing new buildings to fit in with old ones—was a major concern in the 1980s. But as the big shop and office building at the right shows, size can indicate age.

Neo-colonial house, c. 1890, built for a prosperous family

Late 20th century neo-vernacular mixed-use complex

MARTIN FILLER

on design

Every house is a clue to the **evolution** of America's towns

LIKE EVERY MAN AND WOMAN, every town has at least two personas: the façade presented to the public as one wants to be seen and a more revealing visage concealed beneath the surface image. People tend to disclose their life stories only to intimate friends, but the architectural histories of towns of all kinds—and not just the carefully preserved ones—are far easier to read. Buildings of every vintage and state of repair can give us fascinating glimpses into the values, ambitions, triumphs, setbacks, tastes, and taboos of generations of their inhabitants. (To illustrate this idea, HG chose three towns in western Connecticut and photographed some typical streets.)

This kind of amateur architectural archaeology is far easier to take part in than most people realize. All communities offer easy-to-decipher signs of continuity and change that the average observer of the built environment can easily learn to identify and interpret. All one needs is a rudimentary knowledge of historical styles (quickly grasped with the help of a handbook), a logical sense of how and why a town developed, and an ability to imagine what a structure might have looked like in a somewhat different guise, plus or minus certain architectural details.

Economic factors play the most important role in determining which buildings survive and for how long. It is obvious that well-built structures made of high-quality materials will always be most sought after. And because such buildings are usually commissioned by a community's rich and influential citizens, the aura attached to such properties continues to make them status symbols long after they are new. This is particularly true of classical styles, beginning with the simplified classicism we now call colonial and continuing through all its revivals.

One notable exception to the rule of enduring quality is the large houses built in extreme versions of other revival styles from the end of the Civil War to the beginning of World War I. Now misleadingly lumped under the catchall term

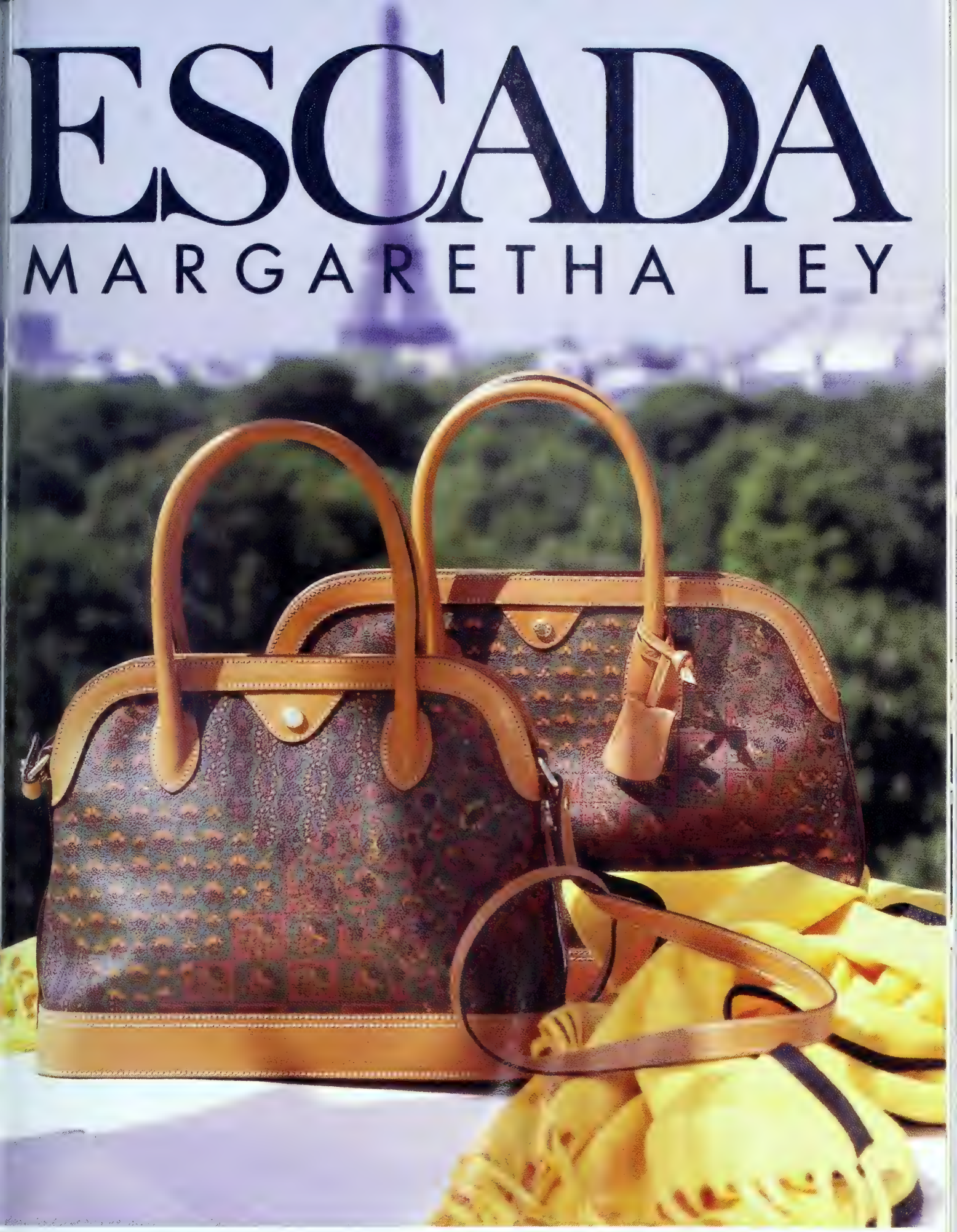
Well-preserved c. 1880 middle-class house

Post-1950s raised ranch

Middle-class house, c. 1880, shorn of porch



Houses near each other are often built about the same time, as were the pair flanking a much later one added on land that may have belonged to the properties on either side.



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"Victorian," those fanciful designs were shunned as eyesores until the late 1960s. Verandas, turrets, and ornament were often removed in an attempt to make Victorian houses appear more conventional, but they only wound up looking uglier.

Land value is the other major economic indicator in reading a townscape. As towns grew, centrally located building plots became more valuable. Shrewd—or hard up—owners would sell off parts of their properties, and houses in the current style would rise between older examples. If a family had the money and the aspiration, they might make cosmetic alterations to bring their old house into line with new fashions, perhaps adding a porch dripping with gingerbread embellishments or a romantic Italianate cupola to a chaste federal-style original.

But as with Victorian white elephants that were later stripped, the telltale signs of age lie in a building's proportions. Its ceiling height, window size and placement, the pitch of its roof, and the presence (or absence) of symmetry all indicate its period more accurately than the camouflage of subsequent surface treatments.

The public buildings most likely to remain intact, regardless of their architectural style, are governmental structures (courthouses, post offices, town halls); churches (as long as population shifts do not change the religious makeup of a community); and war memorials. Seemingly permanent institutions like libraries and schools can become surprisingly obsolescent, responding within a generation to the demographic shifts of baby booms and busts. And commercial structures—except those in long-established shopping districts that have proven themselves impervious to the competition of shopping malls—are the most evanescent.

Although buildings in this country have always been recycled—mansions in many towns have long been converted into libraries and funeral homes—the increasing trend toward finding imaginative new uses for old structures promises some surprises for future architectural archaeologists. And the clueless construction of the roadside strip—now the dominant form of urban development in the edge cities flourishing between our downtowns and suburbs—is likely to add further confusion.

But the cyclical nature of the economy, which directly determines periods of building activity and slumps, will always ensure, at least through benign neglect, that good construction from every period will last long enough for future generations to determine its value to them. What we see in every town in America is not a definitive anthology of building at its best from all ages but rather a collection of reminders, cautions, and inspirations about our own contributions to the place we live in. ▲

Houses speak volumes about the shifting fortunes of families



For 150 years, from about 1700 to 1850, the simplified classicism used by American carpenters and masons lent a quiet dignity to even small towns and gave them a sense of historical consistency.

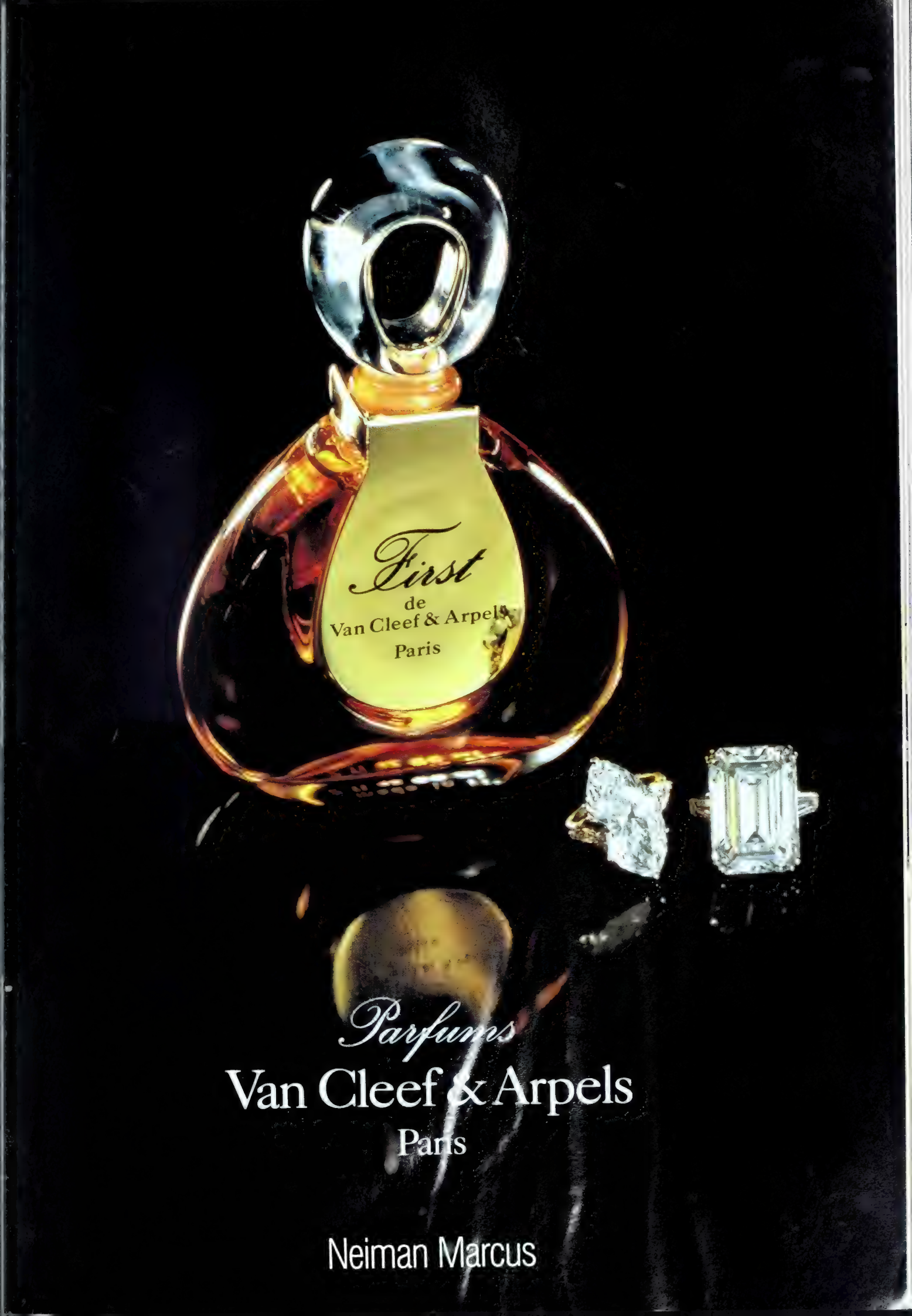
Built 1855 as the town clerk's office

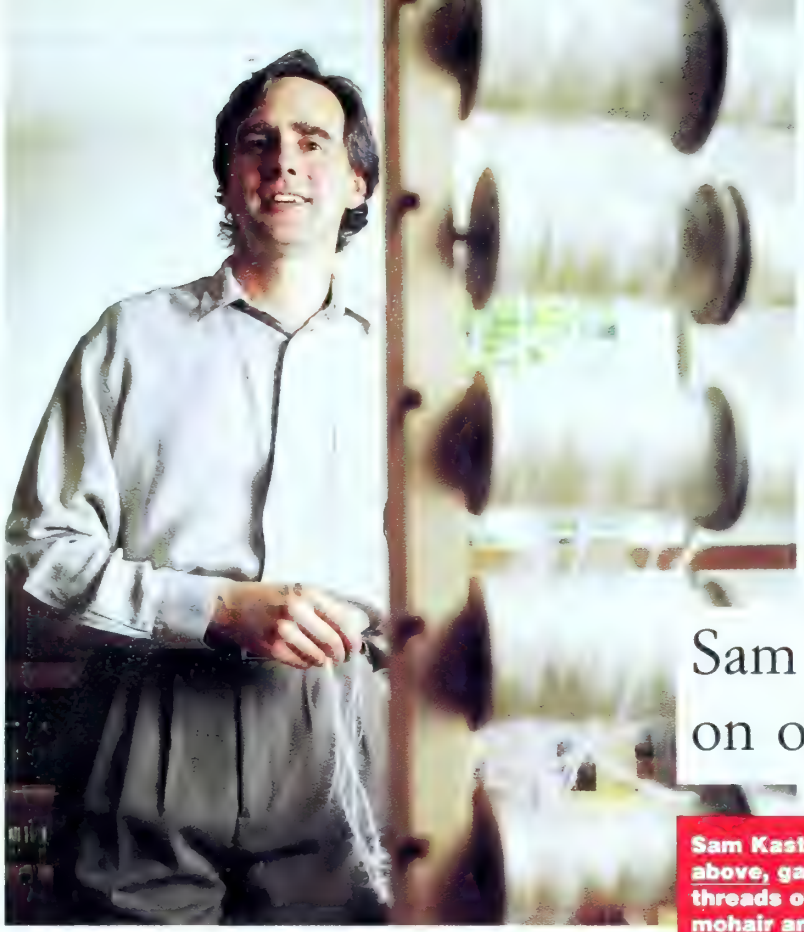
House combining structures from the 1790s and 1850s

An 1880s hybrid

READING A TOWN

THREE USEFUL HANDBOOKS FOR DETERMINING THE AGE OF BUILDINGS IN THE U.S. ARE CAROLE RIFKIND'S *A FIELD GUIDE TO AMERICAN ARCHITECTURE* (NAL, 1980); MARCUS WHIFFEN'S *AMERICAN ARCHITECTURE SINCE 1780: A GUIDE TO THE STYLES* (MIT PRESS, REV. ED. 1992); AND JOHN C. POPPELIERS, S. ALLEN CHAMBERS JR., AND NANCY B. SCHWARTZ'S *WHAT STYLE IS IT? A GUIDE TO AMERICAN ARCHITECTURE* (PRESERVATION PRESS, 1983)


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Sam Kasten, above, gathering threads of mohair and, left, warping the loom with linen. Below left: His recent projects include, at upper left, a silk chenille sampler next to a green and white cotton sewing-thread rug, binding tape, reversible black and white Persian wool and cotton twill, and, in the center, the same stripe in cotton and in wool.

INSIDE AN OLD WHISKEY DISTILLERY IN TH hills of western Massachusetts, Sam Kaste spends his days throwing a shuttle back and for across a loom, watching his design ideas come life in fabrics, rugs, and wallcoverings. The on obvious twentieth-century intrusion is the fax m chine, which connects him with clients like d signers Joe D'Urso and David Easton.

Before launching his own homespun busine eight years ago, Kasten learned his trade at Na tucket Looms from Andrew Oates, the islar company's chief designer. "I started there abo

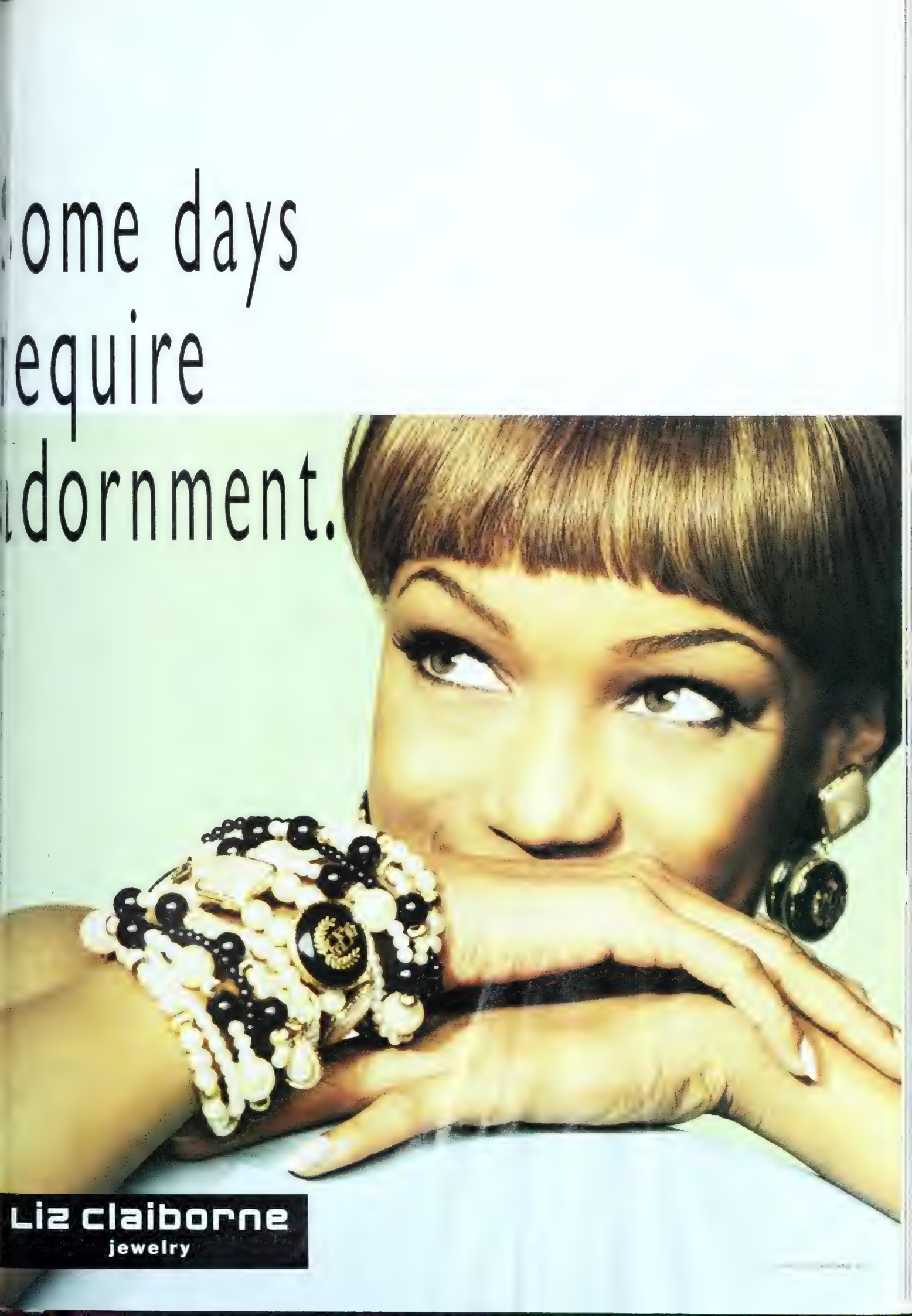
Sam Kasten puts a new spin on old **weaving** technique

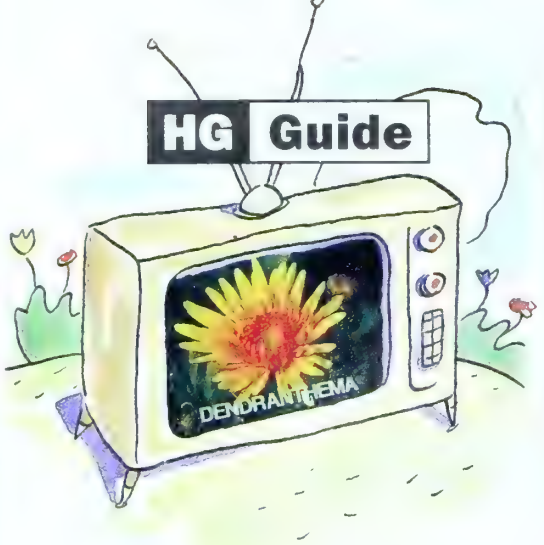
twenty years ago knowing absolutel nothing about weaving, design, or color, Kasten says, "but slowly, by watchin Andy, I began to understand."

Kasten begins every project by meetin with his client to discuss designs and estab lish a range of colors, textures, and mater als. Then he's off to one of his ten looms t weave samples. One woman loved a bol black and white striped wool sample he ha made for a decorator, but she also liked th delicacy of his work with sewing thread Ultimately her design was a jazzy maroo and bronze stripe executed in sewin thread. Design in hand, Kasten approache one of the most time-consuming task of handweaving—setting up the loom For a 52-inch wide fabric made of cotto sewing thread, Kasten hand-threads 9,36 strands. A 50-yard order requires 40,00 shots back and forth, about four weeks of labor.

This kind of commitment comes naturally to man who spent three weeks in search of weath ered clothesline for a rug commissioned by John Saladino. "I would knock on doors with new rop and say, 'How would you like to trade me that ol nasty rope in your backyard for this brand-new rope?' " He got a few slammed doors, a lot of cu rious people, and about 4,000 feet of old rope with which he created an intricate pattern of cela don, gray, yellow, rust, and ivory. "It's the one object I've made in my life that I wish I still owned," he says of the eleven-foot runner. He stil makes rugs from clothesline but now uses new rope, hand-dyed by a local woman—in her bathtub (Sam Kasten Handweaver, Box 950, Stockbridge MA 01262; 413-298-5502, by appt.) ▲

BY MARIANNA POUTASSE


ome days
equire
dornment.
Liz claiborne
jewelry



Gardening By Video

Denise Otis rates the latest in horticultural tapes



IT STARTED WHEN A FRIEND ASKED ME TO PICK OUT GOOD videotapes on pruning and vegetable growing for him. The store had two of one and five of the other and I had no idea which to choose. The public library had a few different tapes, but they convinced me that, short of apprenticeship to a master gardener, watching a well-done video is the best way to learn how to garden—and that slick presentation does not guarantee good information. A guide was needed and, a hundred-plus videos later, here is mine. Not definitive. For example, many agricultural colleges have created videotapes which often can be rented for a small fee. I've seen only a few, so check out your state. Some are visually attractive; some are classroom lectures, visually not terrific but full of information. Some are strictly regional, others widely applicable. Even when videotapes try to be national in scope, the producer's region affects, subtly or obviously, the way subjects are treated. California horticulturists, for example, just don't focus well on winterkill and Japanese beetles. In sampling television series repackaged for home video I've found very uneven quality within each series: some tapes with good ideas, some quite superficial, some badly out-of-date. Prices may vary from store to store and catalogue to catalogue, but professional training tapes always cost more than those produced for the amateur.

Rating the Tapes

Visual quality	Information
★★★ Handsome and creative	Thorough, up-to-date
★★ Pleasant	Reliable
★ Homespun	More inspiration than information

Some knowledge needed	Ecological sensitivity
Includes basic techniques	Good tricks and tips

Most videotapes are available through catalogues listed A – G on page 54

DESIGN

The process is more important than the final design in all of these tapes.

A Sense of Place: An Introduction to Home Landscape Design. *1989. 23 min. $22. Minnesota Landscape Arboretum. Box 39, Chanhassen, MN 55317; (612) 443-2460.*
Clear, rewarding, five-step process covering the right questions, practical and emotional, to ask of yourself and your land, whether you design your own landscape or work with a designer.

★★ ★★★

Xeriscape: Appropriate Landscaping to Conserve Water. *1989. 26 min. $89.*
Made for California professionals, but principles—informed plant selection, zoned planting, proper water and site management—valid anywhere.

★★ ★★ A D F

Gardening from the Ground Up: Cover-ups. John Bryan. *1979. 28 min. $19.95.*
West Coast plant material, but ideas for covering fences, trellises, pergolas, and walls to screen out eyesores applicable anywhere.

★★ ★★ G

Creating the Romantic Garden. Ryan Gainey. *1990. 50 min. $24.95.*
Very personal tour of the many rooms in this well-known—and loquacious—gardener's Atlanta garden. Design ideas and beautiful plant combinations.

★★★ E

Yardening with Jeff Ball: How to Design and Build a Vegetable Garden. *1986. 53 min. $14.95*
How to Design a Flower Garden. *1986. 48 min. $14.95.*
Intended for beginners but rewarding for the experienced. Some unavoidable repetition. Caution: Ball's information is usually reliable, but in several tapes he has confused the relationship between soil color and iron content. Gray color indicates not a lack of iron but a lack of oxygen in the soil. The gray *does* indicate prolonged soil saturation, and therefore a serious drainage problem on the site. The problem is usually physical: water draining into the area or a restrictive layer under the garden that retains water. Raised beds may be a solution—just adding organic matter is not—but drains may also be needed.

★★★ E F G



BASIC TECHNIQUES

Most tapes tell how to prepare soil and plant; these treat pest control and propagation in more depth.

The Frugal Gardener. Mary Turner. *1986. 88 min. $24.95. Creative Marketing Corp., 2875 South 171 St., New Berlin, WI 53151; (414) 797-8553.*
Recycling to the nth power. Indoors: how to build a basement light garden and raise plants from seeds and


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ns, call 1-800-423-5881, Dept. 99. F. Schumacher & Co. ©1993.

cuttings. Outdoors: transplanting, hardening off, multiplying, tip layering, capturing sucker growth, dividing perennials, saving seeds.

★

Yardening with Jeff Ball: How to Grow and Nurture Seedlings. *1986. 49 min. $14.95.*
Less recycling, more commercially available materials. How to raise plants from seeds and cuttings indoors, both under lights and in a greenhouse, plus transplanting and hardening off. Does not take up propagation in the garden.

★★★ E F

Gardening Nature's Way: Natural Pest Control. *1992. 40 min. $14.95.*
Disease- and insect-resistant plants, beneficial insects, companion planting, homemade sprays, traps, biological controls. Terrific close-ups of pests in various stages of life cycle. Excellent tape, but couldn't someone have caught the misspellings?

★★★ E

Gardening from the Ground Up: Alternative Pest Control. John Bryan. *1979. 28 min. $19.95.*
Indoor and outdoor pests. Biological controls. Beneficial insects.

★★ G



PRUNING

What is considered correct practice in pruning techniques and timing has changed in recent years, as research by Alex Shigo and others has enormously increased our understanding of the biology of trees and shrubs.

Pruning Your Own Shrubs and Small Trees. *1987. 51 min. $39.95. Agricultural Communications Center, University of Idaho, Moscow, ID 83843; (208) 885-6436.*
Excellent basic reference based on latest research. Action shots plus diagrams. Does go overboard a bit on disinfecting tools—and why oh why have they invented "disinfest" to replace the more accurate "disinfect"?

★★★

The ABC's of Landscape Pruning. *1989. 2-vol. set. 20 min. ea. $189.*
Good explanation of Shigo's principles designed for landscape maintenance professionals. Emphasis on large trees and public landscapes. Photographed in Arizona. Includes reference guides.

★★ A

Easy Steps to Fruit Tree Pruning. *1990. 55 min. $29.95.*
Specialized pruning for fruit growing. Action shots and diagrams for open-center, central-leader, and espalier training; renovating neglected trees.

★★ E

Slide Show of Pruning Horrors and Pruning Micro-Course. *1993. 120 min. $15. Plant Amnesty, 906 Northwest 87th St., Seattle, WA 98117.*
First hour is taped slide show of bad pruning with amusing, informative commentary. Look at once, then fast-forward to taped classroom lecture explaining principles and biological effects of pruning. Special emphasis on renovation of overgrown shrubs.

★

Gardening from the Ground Up: Pruning. John Bryan. *1979. 28 min. $19.95.*
From TV program and mainly of regional interest. Pruning of citrus trees good, but heavy preplanting pruning of cherry trees now a no-no.

★★ G



LAWNS

Is this lawn necessary—or desirable? For those who say yes, the current recommendations for grass choices, cutting height, fertilization, pest control, watering, and care differ sharply from quite recent practice.

Yardening with Jeff Ball: How to Care for Your Lawn. *1986. 53 min. $14.95.*
Clear explanation of new approaches with excellent program for creating and maintaining a healthy lawn. Shows renovation of an existing lawn, but techniques apply also to new lawn. A bit cursory on diseases and pests.

★★★ E F G

Integrated Pest Management in Turf. *1992. 25 min. $89.*
Designed to train professionals in weed, pest, and disease monitoring and control with minimal use of chemical pesticides. Comes with 64-page booklet of specific solutions but best used with book showing weeds, insects, and diseases in color.

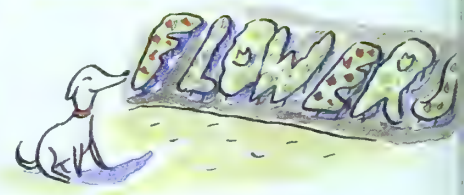
★★ A D F

Naturescaping: A Landscape Alternative. Sam Love. *1991. 28 min. $29.95. Public Production Group, Suite 4, 900 2nd St. NE, Washington, DC 20002; (202) 898-1808.*
Takes on the suburban lawn with poetic understanding of its appeal, indictment of its environmental cost, suggestions for replacing it, funny vintage film clips.

★★★

Made in the Shade. David E. Benner. *1992. 45 min. $39.95. Audio Visual Artists' Productions, (800) 695-3687.*
How to make a moss lawn plus strategies for creating an almost-no-maintenance shade garden. Even addresses deer control. Sour note: many plants not identified.

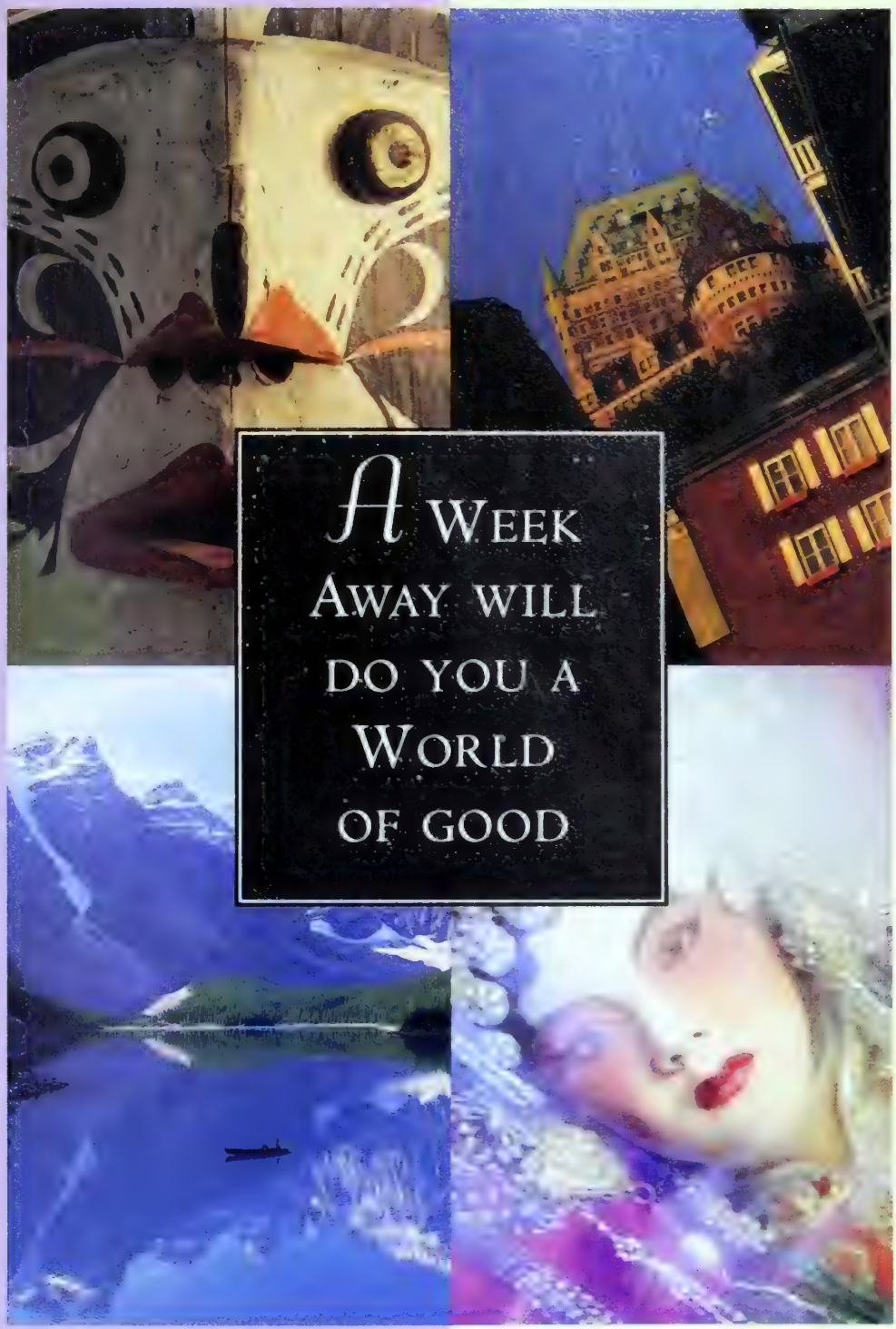
★★★



FLOWERS

How-to basics are covered, but rose tapes are disappointing. A truly good, comprehensive one has yet to be made.

(Continued on page 50)


A Week
Away will
do you a
World
of good



PARLIAMENT HILL FROM THE OTTAWA RIVER



And it only gets better in Canada



The world next door.
Where every day brings something different, and a week makes all the difference in the world. So have a look. We've put this book together, complete with routes to follow, to help you come to know us.

Coast awhile.
Our seaboard provinces evoke a sense of simpler times. Ride the tides, poke about the capes and coves, watch a whale breech, or see sunrise at Campobello.

Savour the flavour.
Québec's Old World grace and charm are unmistakable. Along cobblestone streets, in chic boutiques, by a roadside shrine, or a night on the town. Everywhere, cuisine reigns supreme.

Trip your imagination.
Hear the cry of the loon, the roar of our Blue Jays, the thunder of Niagara Falls. Play by our lakes, or pop up for our plays. And, see the autumn leaves set gorges aglow. Just imagine.

Are you up for R. & R.?
Relaxation is second nature in our wide open spaces, where perhaps the only ones jumping are the trophy-sized fish. Try trekking the tundra, with infinite vistas and endless daylight.

Reach your peak.
Look out atop mountains. Look over a glacier. Look up the legends carved into totems. Rainforest or Rockies, hoodoos or hoedowns, it's all very, well, enchanting.

Trains and boats and planes and great hotels.
Weekend, week or longer, we've travel packages that make getting here a snap, and your stay a delight. From outstanding train trips to coastal cruises. With a host of folks on line here to please you. Read on!



Watch out for finback and pilot whales! Be on the lookout for eagles, seagulls, and cormorants, and guillemots!



Visit Peggy's Cove in Nova Scotia and see why it's called the most picturesque community in all of Canada.



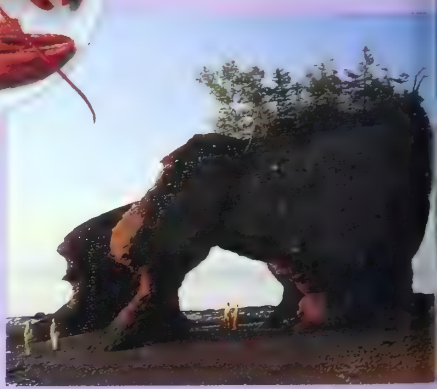
Experience the Great Days of Sail ... in sailors' museums and on board the famous schooner Bluenose II.



Reserve a room at a country inn. Then go cycling. The people are friendly – and so is the scenery.



Feast your eyes and your appetite! Succulent lobster dinners are served on Prince Edward Island and elsewhere. (Bib and butter are provided!)



Walk the beaches between the tides and see the mammoth 'flowering-pots'...the Hopewell Rocks, near Moncton, N.B.



COAST AWHILE



CANADA'S FOUR ATLANTIC PROVINCES ARE A WHIFF OF SALT AIR AND SEA-BREEZE TO VISIT ... ALL SIDE BY EACH SO YOU CAN HOP, SKIP AND JUMP FROM PLACE TO PLACE.

Say 'Hi!' to Halifax. The historic capital of Nova Scotia offers museums, galleries, shops, and oh-so-friendly people. Nearby is picturesque Peggy's Cove, and the orchards of the Annapolis Valley. Springhill boasts the Anne Murray Center. Cape Breton Island follows with the skirl of the pipes, the genius and humanity of Alexander Graham Bell, the grandeur of Louisbourg and the Cabot Trail vistas.

In New Brunswick golf at St. Andrew's-by-the-Sea. Tour Campobello, F.D.R.'s beloved summer home. Amble along the paths of the 17th-century Acadian Historical Village ... the elm-graced streets of the stately capital Fredericton.

Prince Edward Island is the pastel little island of your dreams. Anne of Green Gables plays on in Charlottetown. Province House enshrines our nation's birth; the Confederation Centre of the Arts features island arts and crafts. Nooks and coves are here ... and dunes to explore along Blue Heron Drive.

A ferry or a short flight takes you to rugged Newfoundland. In St. John's, the capital, meet the convivial Anglo-Irish merchants of Water Street. Drive the achingly beautiful Avalon Peninsula in a single day. See where Leif the Lucky landed. Marvel at the fjords and inlets of Gros Morne National Park. At the village of Trinity, be prepared to whale-watch!

Bring along your camera. And your appetite: lobster dinners at St. Ann ... salmon at Tangier ... Digby scallops ... Malpeque oysters ... cod tongues and screech ... delicate fiddleheads and dulse ... a few of the mouth-watering specialties of Canada's ocean playground.



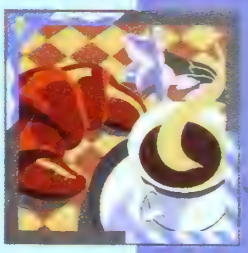
HERE'S A GREAT LITTLE TOUR TO TAKE IF YOU ONLY HAVE A WEEK.

HERE'S A ROUTE THAT LETS YOU SEE MORE OF THE WORLD NEXT DOOR.

AN OVERNIGHT SEACRUISE ABOARD THE M/S SCOTIA PRINCE.

AIR CANADA FLY/DRIVE.

SAVOUR *the* FLAVOURS



FRENCH WORDS YOU FORGOT COME BACK: BONJOUR (GOOD DAY!) AND AU REVOIR (SEE YOU!) AND EVERYWHERE, BON APPÉTIT! (ENOUGH SAID).

It happens all the time in Québec, the part of Canada that is unmistakably different with its felicitous mix of Old World ambiance, New World élan, and that vibrant joie de vivre.

Montréal in two words – cosmopolitan and historic. It's the second-largest French-speaking city in the world; last year it celebrated its 350th birthday. An island city, it's compact, perfect for serious shopping ... or simply strolling.

There are churches and oratories to visit, as well as 3,000 restaurants, great nightlife, and the International Jazz Festival. A quick flight from New York City, Montréal feels so ... French!

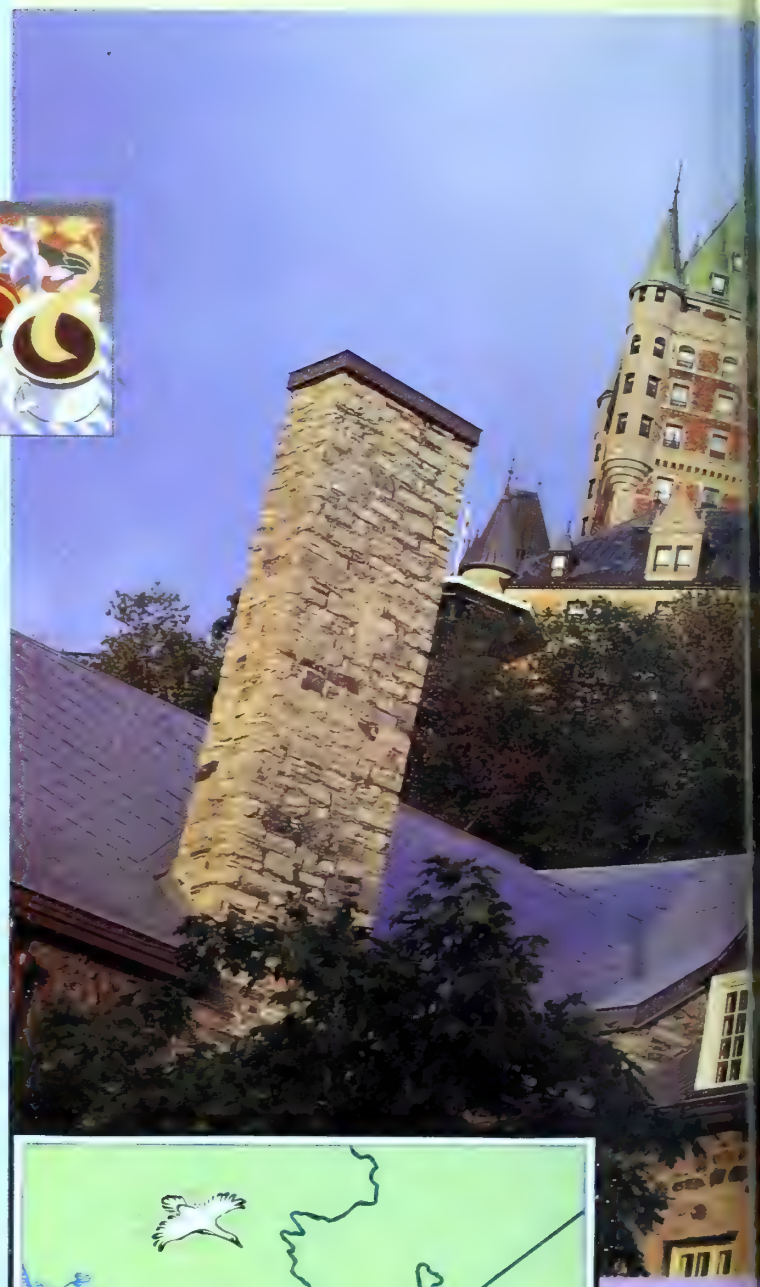
Less than an hour's drive south is the resort region of the Eastern Townships. Amid rolling hills are concerts and country inns, watersports and wines, the bustle of Sherbrooke and the calm of the abbey at Saint-Benoît-du-Lac.

About 90 minutes north are the Laurentian mountains. At charming communities like Saint-Jérome and Mont Tremblant, you can golf, swim, boat, hike, ride, and dine very well indeed.

Québec City, the historic walled capital, offers unforgettable sights ... the Château Frontenac, the Citadel, the cobblestone streets of Old Town, and the outdoor cafés along the Grande-Allée.

The North Shore of the St. Lawrence River leads to the deep fjords of the Saguenay River. The South Shore takes you to the Gaspé, with the famous 'pierced' rock at Percé, so dramatic at sunrise, so romantic at sunset!

Wherever you go in Québec, however long you linger, you'll hear the word Bienvenue! It's our way of saying 'Welcome!'

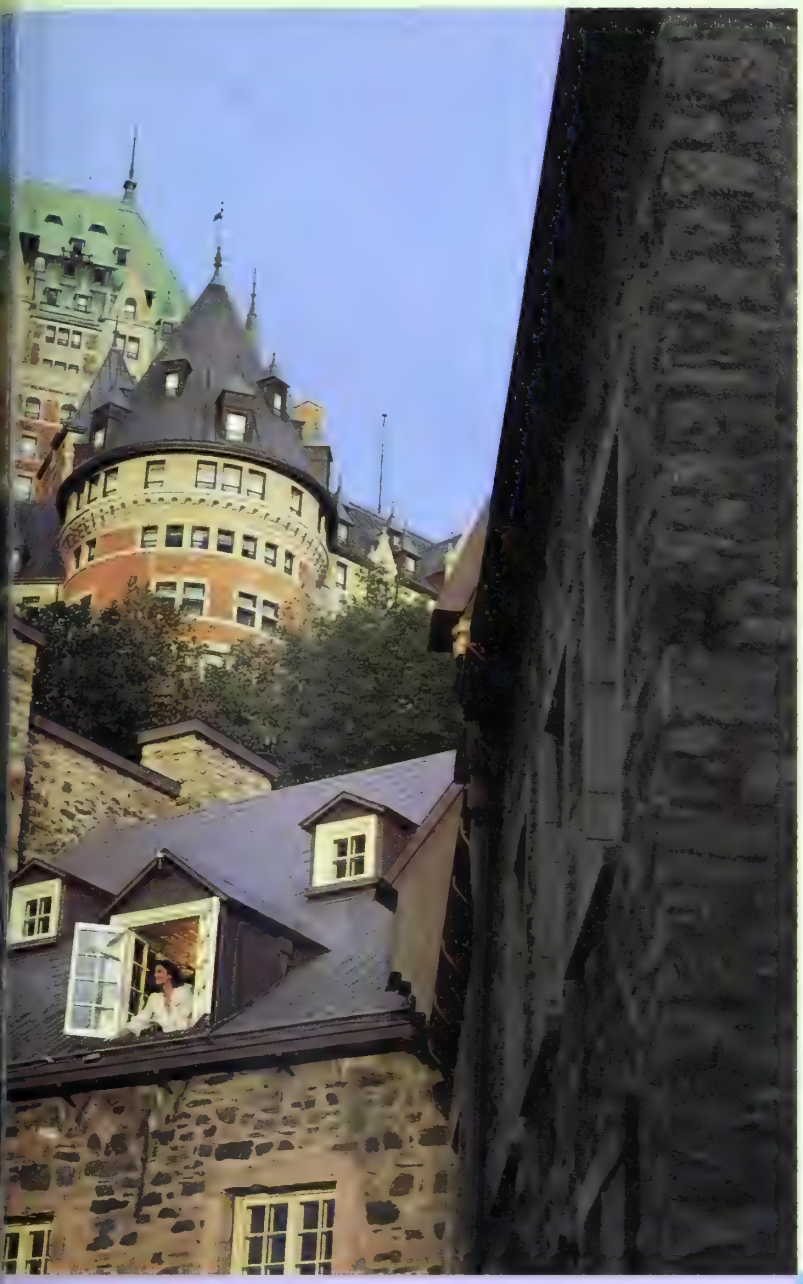




HERE'S A GREAT LITTLE TOUR TO TAKE IF YOU ONLY HAVE A WEEK.

HERE'S A ROUTE THAT LETS YOU SEE MORE OF THE WORLD NEXT DOOR.

AIR CANADA FLY/DRIVE PACKAGES AVAILABLE.



Québec City ... the Old World and the New. Lower Town and the Town Above. In the foreground, La Maison Chevalier, now a musée. In the background, the renowned Château Frontenac.



From the Mount Royal lookout, marvel at the skyline of Montréal. Then tour the city by bus, by car, by foot, or by horse-drawn calèche.



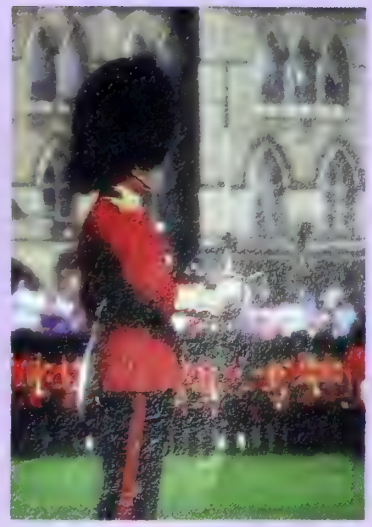
French cuisine and fine dining are matters of importance everywhere in Québec ... especially in the restaurants of the district called Old Montréal.



Heirloom or handiwork, old or new, the arts and crafts of Québec's master artisans tug at your heartstrings.



Visit the villages and country churches (the one here is at Mont-Tremblant in the Laurentians), then swim, fish, boat, hike, ride, golf, and ski!



Splendid in scarlet tunics, members of the Guards Band make martial music in July and August on Ottawa's Parliament Hill.



When you take an Island Ferry, you exchange the hustle and bustle of Toronto, Canada's largest city, for a relaxing walk, bike ride, or picnic on one of the bucolic Toronto Islands.



A gentle rainbow plays over mighty Niagara Falls, the world's most famous waterfall. Board the Maid of the Mist and feel its spray!

Don't let the Lion Mask frighten you. It may be fearsome looking, but a friendly Chinese Canadian put it on for a parade.





Golf is one of the innumerable pleasures of the Muskokas. Admiring the multicoloured leaves in the fall is another.

TRIP *your* IMAGINATION!



LET'S START WITH NIAGARA. THAT RAINBOW IS REAL, A REGULAR FEATURE, AND A COLOURFUL HARBINGER OF GREAT THINGS TO COME.

Just to the west, we jest! With the best of The Bard, at Stratford, or, nearby, the zest of the Shaw festival. For a change of pace, swing by the Guy Lombardo Centre in London. Munch at the Farmers' Market in Kitchener – especially come Oktoberfest. And savour the fruits of our orchards and vineyards. A nice little ice wine, perhaps? Prosit!

Spin up to Toronto, and take in the clean green big city scene, the SkyDome, gallerias galore and funky little stores, and your ever-looming CN Tower. Check in to a swell hotel, then stroll about and buzz with the night life, the lively arts and jumbo-delicious cosmopolitan flavours. This burg's cookin'.

Feel like a breather? Trip north to the 'Shining Waters' Ontario is famed for, and some of our best-loved summer playgrounds – Georgian Bay, the Muskokas, and Algonquin Park. Swim, sail, canoe, fish, hike, or just putter about. And relax, for our lakeside resorts will pamper you with the sleekest of creature comforts.

Farther afield, loom the rolling ranges of the Precambrian shield. Come September, take a day's train trip up the Agawa Canyon. And see the gorges glow.

Looping east, tour Canada's capital, Ottawa, with its gracious parks and public spaces, sedate canal cruises, museums and galleries, theatre, concerts, pomp and circumstance, and the neo-gothic grandeur of Parliament Hill. Step lively!

Or step back. Reel with the pyrotechnic spectacle of fusillades and cannonades at Old Fort Henry, in Kingston. Take a paddle-wheel cruise of the Thousand Islands. Delight in days gone by at Upper Canada Village, near Morrisburg. The nineteenth century churns on, with a genteel charm – and bread fresh-baked daily.

Whichever way you turn, golden moments await you, just over the rainbow.



HERE'S A GREAT LITTLE TOUR TO TAKE IF YOU ONLY HAVE A WEEK.

HERE'S A ROUTE THAT LETS YOU SEE MORE OF THE WORLD NEXT DOOR.

AIR CANADA FLY/DRIVE PACKAGES AVAILABLE.

A LAND OF LAKES AND RIVERS AWAITS YOUR PLEASURE. A PLANE WILL TAKE YOU TO A PLACE OF SPLENDOUR WHERE THE FISH GREET THE SUN.

PADDLE YOUR OWN BRIGHT RED CANOE. PAUSE ALONGSIDE MOUNT WILSON IN NAHANNI COUNTRY. IT'S AN UNFORGETTABLE FEAST OF THE SENSES.



Pat & Rosemarie Keough

NELSON EDDY MAY SING FOR YOU, BUT OUR MOUNTIE SMILES FOR YOUR CAMERA IN REGINA, SASKATCHEWAN.





NO NEED TO FEAR THIS BEAR ... ITS SPIRIT IS CAUGHT IN SOAPSTONE BY THE INUIT CARVER. CARVINGS ARE WORKS OF ART AND WONDERFUL SOUVENIRS OF THE NORTH.



ARE YOU UP FOR R. & R.?



HERE'S 'LAND, LOTS OF LAND'. AND LAKES AND RIVERS, FISH AND BIRDS, FLOWERS AND ANIMALS ... EVEN THE AURORA!

Just the spot to do familiar things, like golf and shop; and elbow-room to do the unexpected, like flight see the wilderness.

Manitoba is mid-continent. Winnipeg, its capital, has so many attractions that the Michelin Guide awarded the city three-star status. Dine here on Winnipeg goldeye (a smoked fish), Western beef and Ukrainian perogies!

On foot, on horseback or on bicycle, follow the trails of Riding Mountain National Park. A train or plane takes you to Churchill, the Arctic sea-port with an 18th-century 'fur fort', polar bears, and 200 species of birds.

Saskatchewan is wheat-fields, parklands, and 93,000 freshwater lakes that teem with northern pike, walleye, and arctic grayling. The capital, Regina, celebrates the Mounties (see Chief Sitting Bull's tobacco pouch at the RCMP Museum) and hosts Buffalo Days, the exciting country and western fair.

Saskatoon, 'the city of bridges', offers river cruises and stages Shakespeare on the Saskatchewan. The world's largest tomahawk towers over Cut Knife.

To top it all off ... there's the vastness of the Northwest Territories. 'The Land of the Midnight Sun'. One million square miles. Four time zones. Only 54,000 people.

On summer days, expect to wear shorts. Yellowknife, the capital, hosts the Pacific Western Midnight Sun Golf Tournament. Camp beside a mountain; canoe a challenging river. Here's the real wilderness!

Manitoba. Saskatchewan. The Territories. Widen your horizons. 'Have a good day.' It lasts 24 hours!



ERE'S A GREAT LITTLE OUR TO TAKE IF YOU NLY HAVE A WEEK. ERE'S A ROUTE THAT ETS YOU SEE MORE OF HE WORLD NEXT DOOR. IR CANADA FLY/DRIVE.

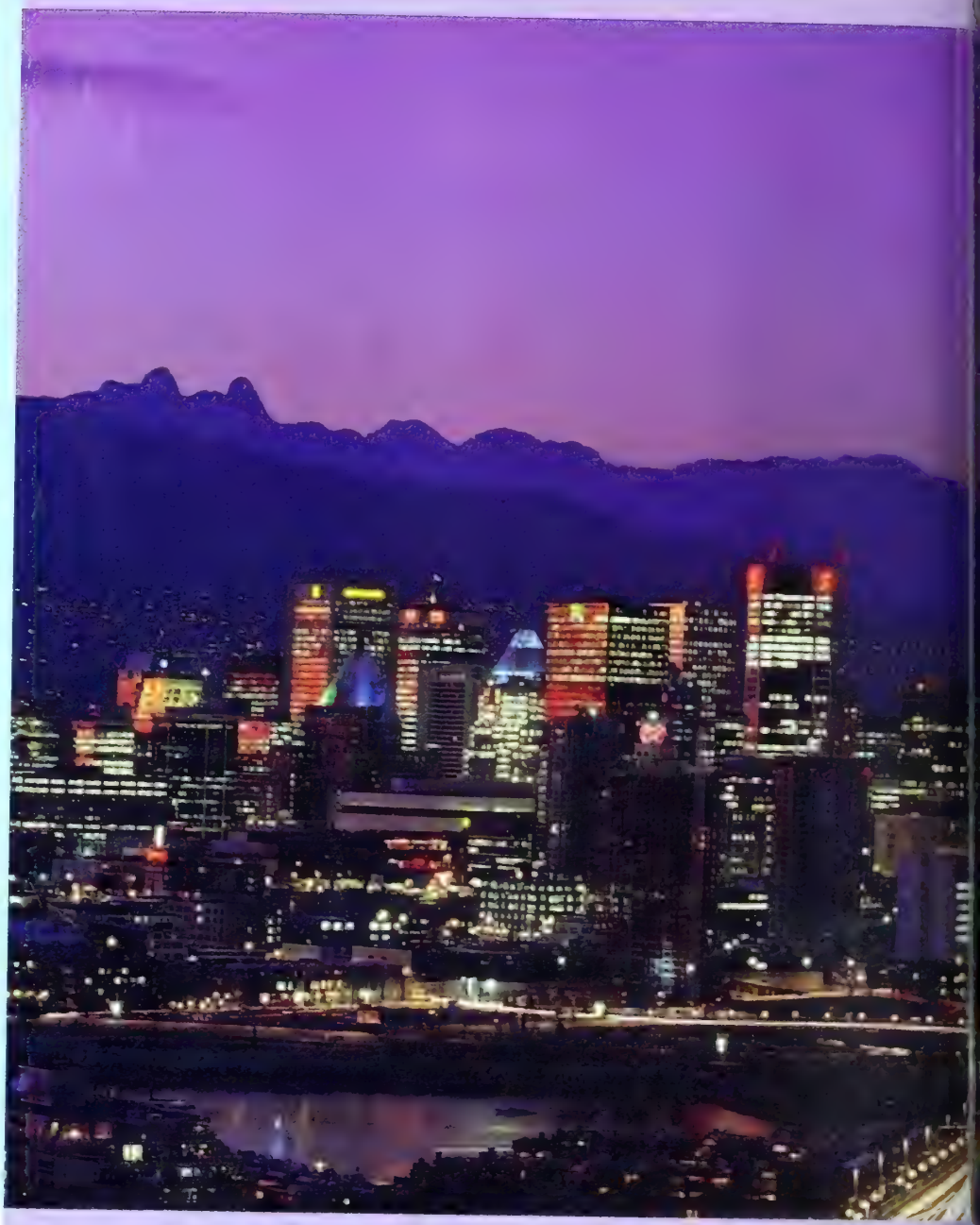




OUR BALLERINA CATCHES YOUR BREATH. WINNIPEG IS THE HOME OF THE CLASSICAL ROYAL WINNIPEG BALLET AND THE CONTEMPORARY MANITOBA THEATRE CENTRE.



Meet Albertosaurus ... her nickname is Lillian. She stalks the halls of the Royal Tyrrell Museum, Drumheller, Alta.



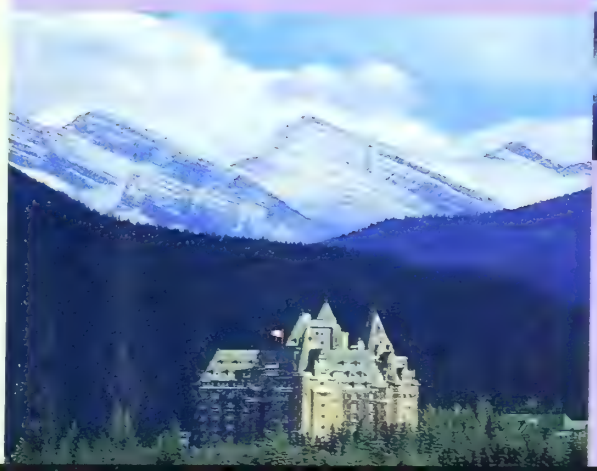
Vancouver by night with light. Daytime attractions include the Ming Dynasty Garden and Science World (on the site of Expo '86).



The Haida work their miracles in wood. Raven, the trickster hero, is shown in this carved, painted ceremonial mask.



Like a fairy castle, Banff Springs hotel was built amid forest and mountain. It has a room with a view for you.



Flight see the Yukon, and opt for a 'copter tour of Canada's highest mountains and most awesome glaciers.

REACH YOUR PEAK.



SHAKE HANDS WITH THE MYTH AND MAJESTY OF THE CANADIAN WEST.

Encounter spectacular coasts, lush rainforests, and awesome mountains. Enter a wild world of dinosaurs, totem-pole carvers, ranchers, prospectors, and friendly park wardens.

Begin big ... with the Rockies. Check into the romantic Banff Springs Hotel and ogle the views. For dinosaurs, all roads lead to the Royal Tyrrell Museum at Drumheller.

Edmonton, Alberta's capital, boasts the West Edmonton Mall, the world's largest shopping and indoor amusement centre – over 800 stores and an indoor beach. Calgary has skyscrapers, pioneer artifacts at the Glenbow Centre, and the rollicking excitement of the Calgary Stampede.

British Columbia is a place of splendour. The word even appears in the province's motto! Its capital, Victoria, recalls merry Old England; doubledecker buses ... floral gardens ... high tea at the Empress Hotel.

Nestled between ocean and mountain is Vancouver, Canada's third-largest city. It offers Gastown for shopping, Chinatown for food, Stanley Park for totem-poles, and the Super Skyride up Grouse Mountain for the panoramic view.

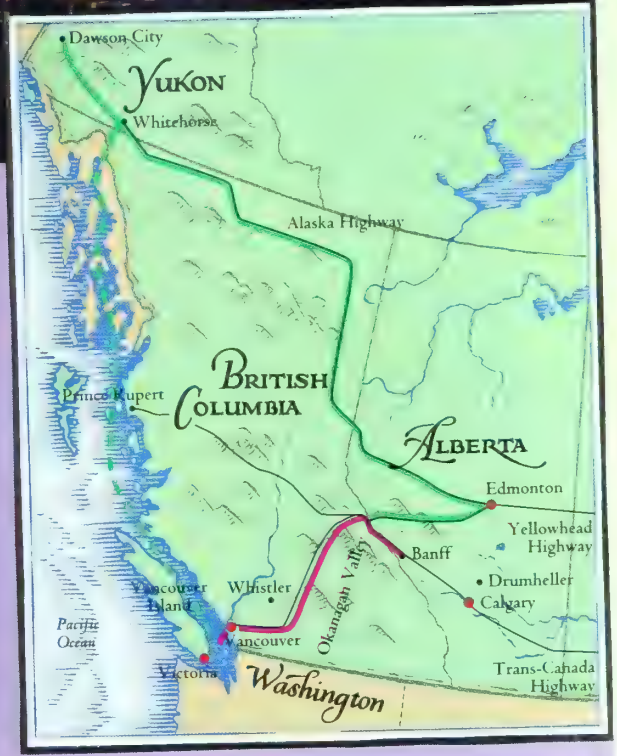
Cruise the coast; unwind on a Gulf Island. Sip the wines of the Okanagan Valley.

When you drive the famed Alaska Highway up to Alaska, you see a corner of the fabulous Yukon Territory. On the way is Whitehorse, the capital, with guided nature walks, river cruises, flight seeing, canyon tours – even a reindeer farm.

Farther north, discover Dawson City, the frontier Gold Rush capital. Visit the Gambling Casino, then the log cabins of writer Jack London and poet Robert W. Service. Hear an actor recite 'The Shooting of Dan McGrew' where the bard wrote it!

Come be a guest of the Canadian West.





HERE'S A GREAT LITTLE TOUR TO TAKE IF YOU ONLY HAVE A WEEK.

HERE'S A ROUTE THAT LETS YOU SEE MORE OF THE WORLD NEXT DOOR.

COASTAL CRUISE.

AIR CANADA FLY/DRIVE.

A REFORESTATION PROGRAM CALLED 'PARTNERS IN GROWTH' HAS BEEN ESTABLISHED TO REPLENISH OUR VALUABLE TIMBER RESOURCES. FOR EACH TREE THAT IS USED IN THE PRINTING OF THIS PUBLICATION, ANOTHER TREE IS PLANTED

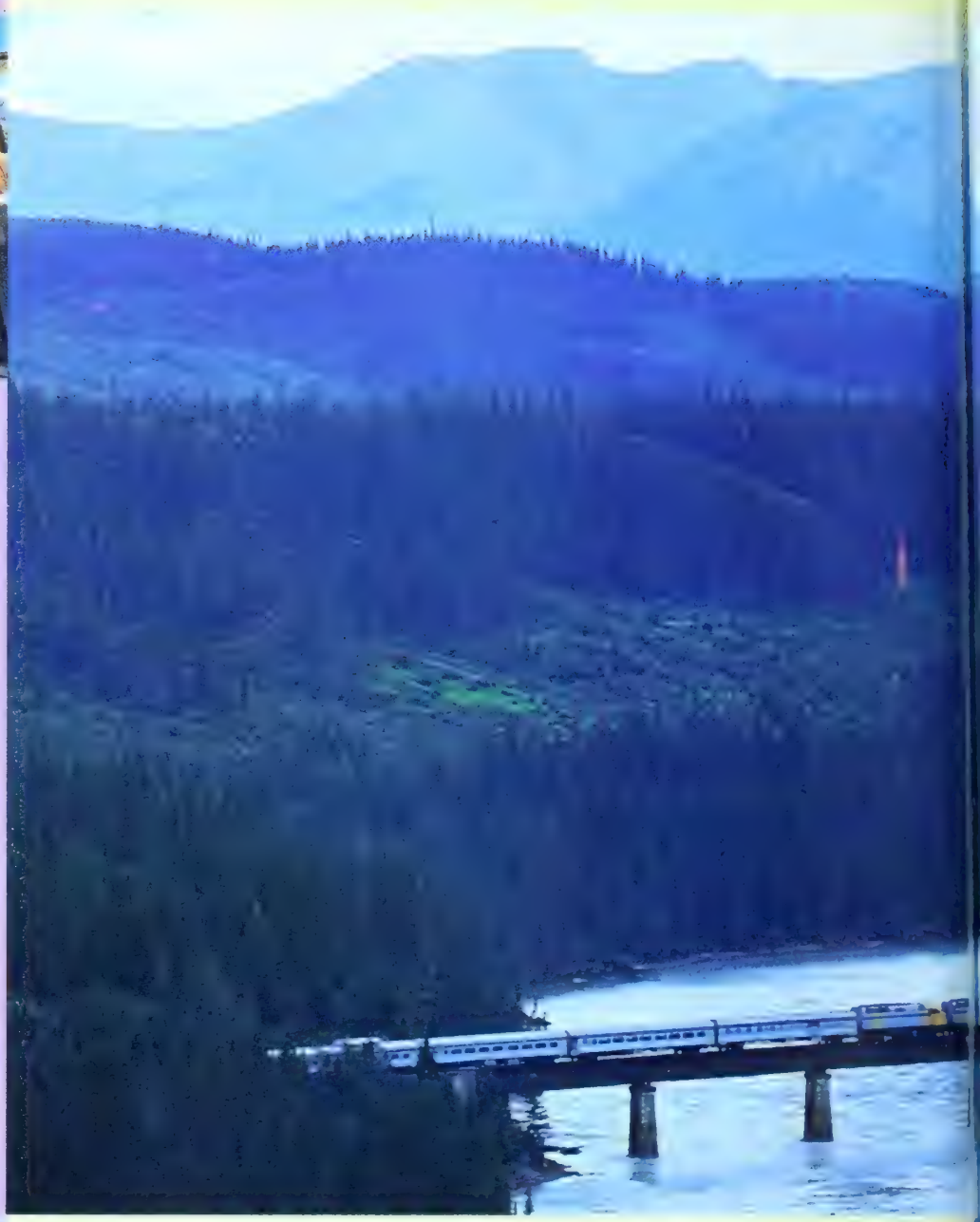
REFORESTATION PARTICIPANT
PARTNERS IN GROWTH



Rise above it all. The views are simply unbelievable from VIA Rail's Dome car.



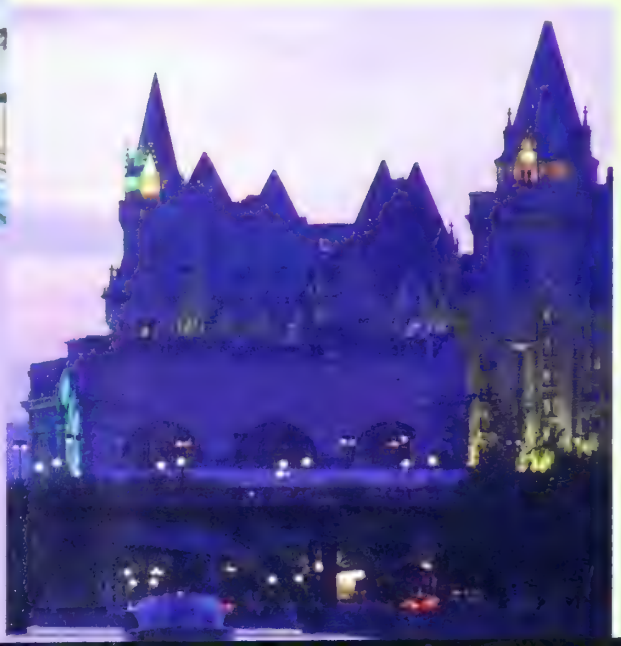
How sweet it is! Where better to tempt your taste-buds than in an elegant chateau?



Terrific terrain! The Canadian™ traverses the Athabasca River bound for the Rocky Mountains.



Cool pool! Trompe-l'oeil artwork helps better your outlook in the health club of Toronto's Royal York Hotel.



A sight in itself, the Chateau Laurier overlooks the locks on Ottawa's Rideau canal.

TRAINS *and* BOATS *and* GREAT HOTELS!



ALL ABOARD! Treat yourself to the trip of a lifetime, on one of the smoothest things going – VIA Rail's completely refurbished classic stainless steel train, The Canadian™.

Stroll about the Park Car, the Dome Car, the Dining Car, the Skyline Café. With some of Canada's grandest panoramas just out your window.

Go all the way from Toronto to Vancouver – or vice versa – in just three days and nights. Opt for Silver & Blue™ first class travel or comfortable coach class.

Ask your travel professional about VIA's train services across Canada. And ride the rails in the World Next Door!

Make Waves!

Book yourself – and your car as well – on an ocean-going overnight cruise from Portland, Maine to Yarmouth, Nova Scotia.

Arrive refreshed, eleven hours later, and having saved 858 miles of driving.

M/S Scotia Prince is a floating resort, a movable feast, with 315 overnight cabins, elegant dining, lively entertainment – and duty-free shopping!

Departures daily from May through October. Call 1-800-341-7540 for package details.

Treat yourself royally!

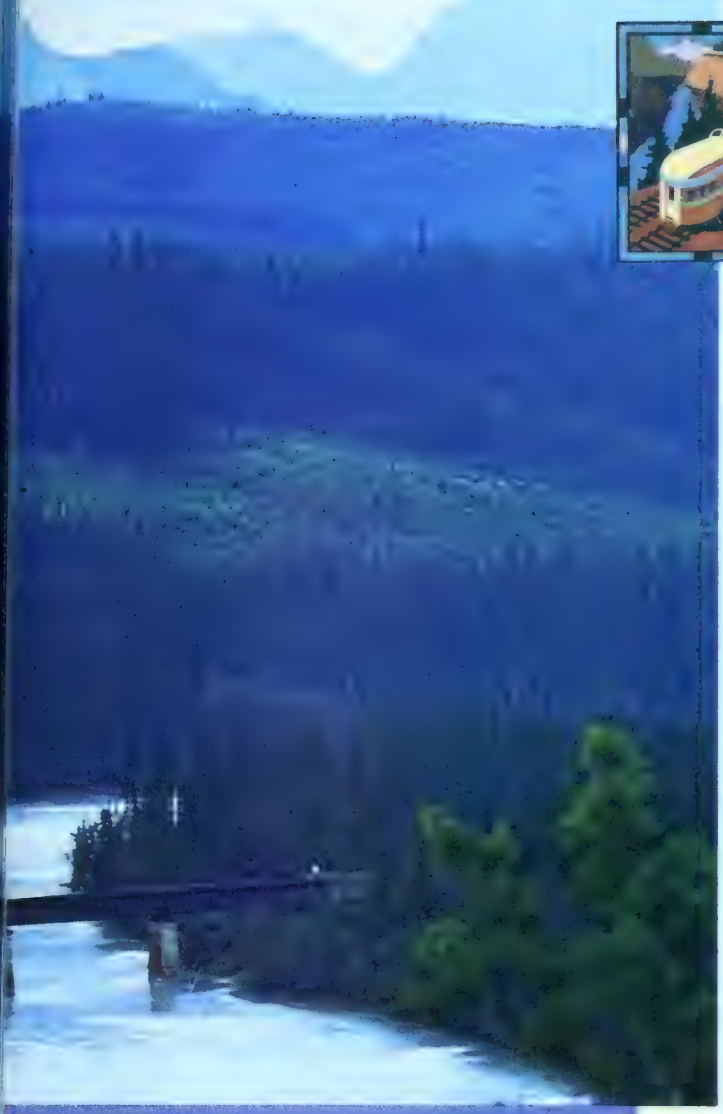
Why not stay at a landmark? Like Le Château Frontenac in Québec City, Château Laurier in Ottawa, Château Lake Louise in the Rockies, or the ever so gracious Empress Hotel, aptly enough, in Victoria, B.C.

Canadian Pacific Hotels and Resorts recently invested over $500 million to refurbish these magnificent properties. And add to the warmth of your welcome.

And for all you ball fans, from your suite in Canadian Pacific's ultra-modern SkyDome Hotel, see the Toronto Blue Jays at play!

For more on C.P. Hotels, call 1-800-441-1414.

For information on fly-drive packages courtesy Air Canada's Canada, please see the next page.





ET SAIL FOR THE HIGH SEAS, AND TAKE THE SHORT-CUT
O THE WORLD NEXT DOOR, ABOARD THE M/S SCOTIA
RINCE. PACKAGES RANGE FROM A 23 HOUR MINI-CRUISE
572 US) TO SEVEN DAY SEA/LAND EXCURSION INCLUDING
LL ACCOMMODATION, ($430 US) AND SOME GREAT FALL
PECIALS.

Of course, you'll need a world class flight  *when you come to Canada and wouldn't it be nice if the hotel room was all arranged*  *and you had the option of a car*  *when you needed one. Then all you'd need would be an intriguing excursion*  *or a little adventure*  *in the great outdoors with perhaps a little rest and relaxation and seeing the sights to round your trip off.*  *And if it was just a phone call*  *away...*

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Then we'll introduce you to a host of attractions and activities in the area to let you put together a custom-made vacation.

So now all of Air Canada's Canada is just a phone call away. Call your travel agent or Air Canada at 1-800-776-3000.

Air Canada

*Per person per night based on double occupancy - From April 1 to Oct. 31, 1993.
**Economy Car Jan. 1 to May 31 and Sept. 16 to Dec. 31, 1993.


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58 World Trade Center, Dallas

HG Guide

Perennial Gardening: Design Your Own Perennial Island. Kelle G. Heublein. *1990. 45 min. $19.95.*
Filmed at Oregon Bulb Farms. General cultural principles plus excellent explanation of differences among true bulbs, corms, tubers, rhizomes. Propagating techniques.

★★ E G

Yardening with Jeff Ball: How to Grow Flowers. *1987. 50 min. $14.95.*
Great for beginners but enough news to interest the experienced, particularly about fertilizing, mulching, watering, and integrated pest management. Forget the flower arranging.

★★ E F G

Gardening with Perennials. Louise Carter. *1987. 55 min. $29.95. Garden Design, 15 South Valley Forge Rd., Wayne, PA 19087.*
Good on planning, record keeping, maintenance, dividing, and planting. Sketchy bed preparation and design.

★★

Yardening with Jeff Ball: How to Grow Roses. *1986. 48 min. $14.95.*
Excellent on bed preparation, fall clean-up, winter protection. Only one that doesn't reach for the chemicals for disease and pest control. Omissions: pruning and training of climbing and shrub roses, deadheading.

★★ E F

For the Love of Roses: A Year in the Life of a Rosarian. *1988. 47 min. $19.95.*
Good on planting, pruning, training of climbers, clean-up, propagation. No identification of roses. Too much mood music from experts who could give more real information.

★★ E

Spectacular Roses with Ed Hume. *1984. 35 min. $17.95. Ed Hume Seeds, (800) 383-4863.*
One of the better spin-offs from a very uneven West Coast TV series. Includes climbers, tree roses. Standard care, detailed pruning. Good identification, but some color inaccurate. Omission: adequate winterizing.

★★



PLANT SELECTION

A few great ones, but slides transferred to video with inevitable loss of quality make up too much of what's available.

Plant Selection. *1990. 22 min. $89.95.*
Training tape with teaching guide. Selection principles—function, location, environmental suitability, safety—not specific plants. Takes up computer-aided plant selection.

★★ D F

Hardy Flowering Plants: A Closer Look. *1991. 4 videos. 180 min. $189. Bluebird Nursery, (800) 356-9164.*
The model to follow. First-class



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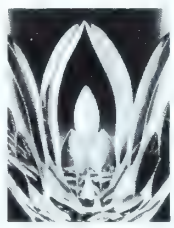
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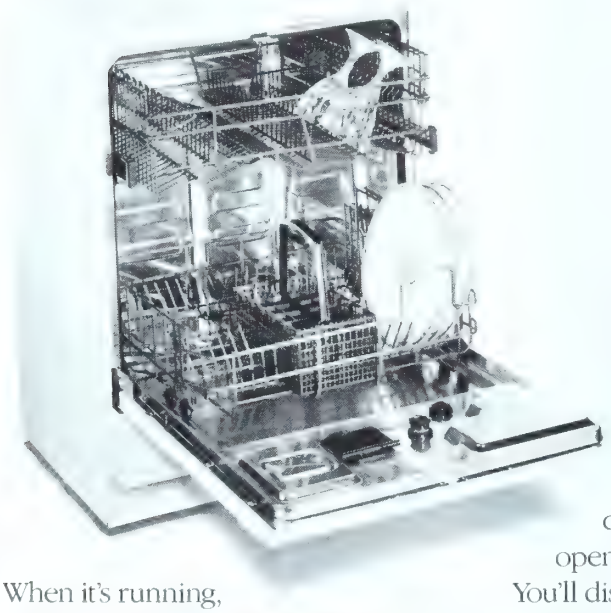
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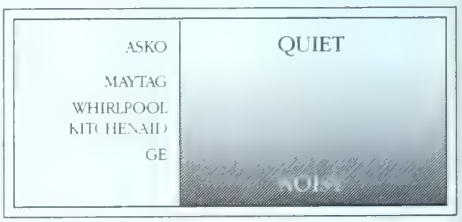
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photography clearly shows blossoms, plants, and how they look in the garden. Information-packed charts for 70 of 160 plants shown. Applicable to most of U.S. Culture guide included.

★★★ A D F

Care of Selected Annuals. *1988. 25 min. $35.*
Well-photographed, brisk review of 54 annuals with growing requirements, tips for north, east, and central U.S. Caution: plants are shown in alphabetical order by botanical name but discussed only by common name.

★★ B

Care of Selected Perennials, Parts 1 and 2. *1988. 25 min. ea. $35 ea.*
Format much like above but mixes slides and video effectively. Covers 90-plus perennials and biennials. Culture notes include how to propagate.

★★ B

A Short Course on Ferns. Sue Olsen. *1987. 60 min. $32.50. Foliage Gardens, 2003 128th Ave. SE, Bellevue, WA 98005.*
More than 100 ferns, including some desert varieties. Culture, propagation, landscape uses. Made from slides.

★

Plants of Indiana: Native Wildflowers of Woodland and Prairie. *1990. 29 min. $25.*
Fascinating lore—folk and scientific—about 31 wildflowers of the north-central U.S. Good for identification. Some information on garden culture.

★★ C E



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The Victory Garden Vegetable Video. Bob Thomson and Jim Wilson. *1986. 60 min. $19.95.*
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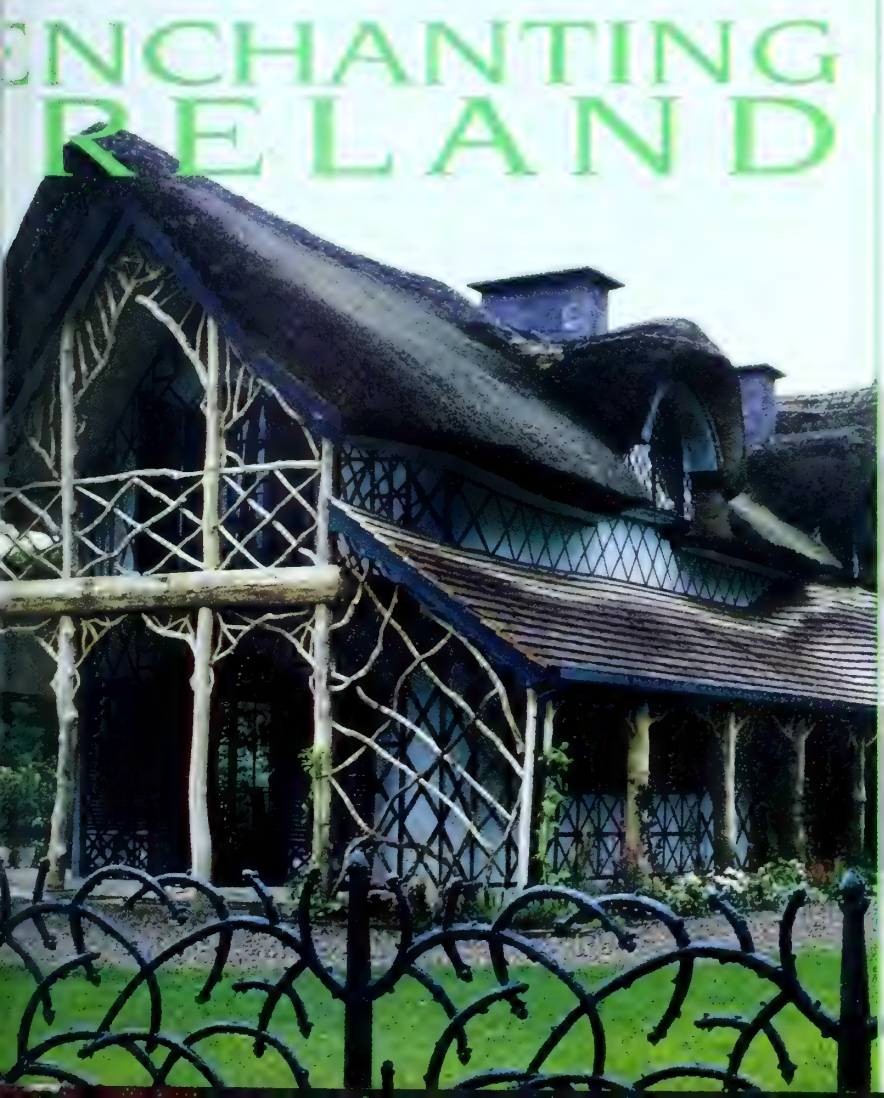
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Gardening Nature's Way: Organic Gardening. *1992. 60 mins. $14.95.*
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The Virginia Gardener: Vegetable Production. Diane Relf. *1986. 70 min. $20. Office of Consumer Horticulture, Virginia Tech, Blacksburg, VA 24061.*
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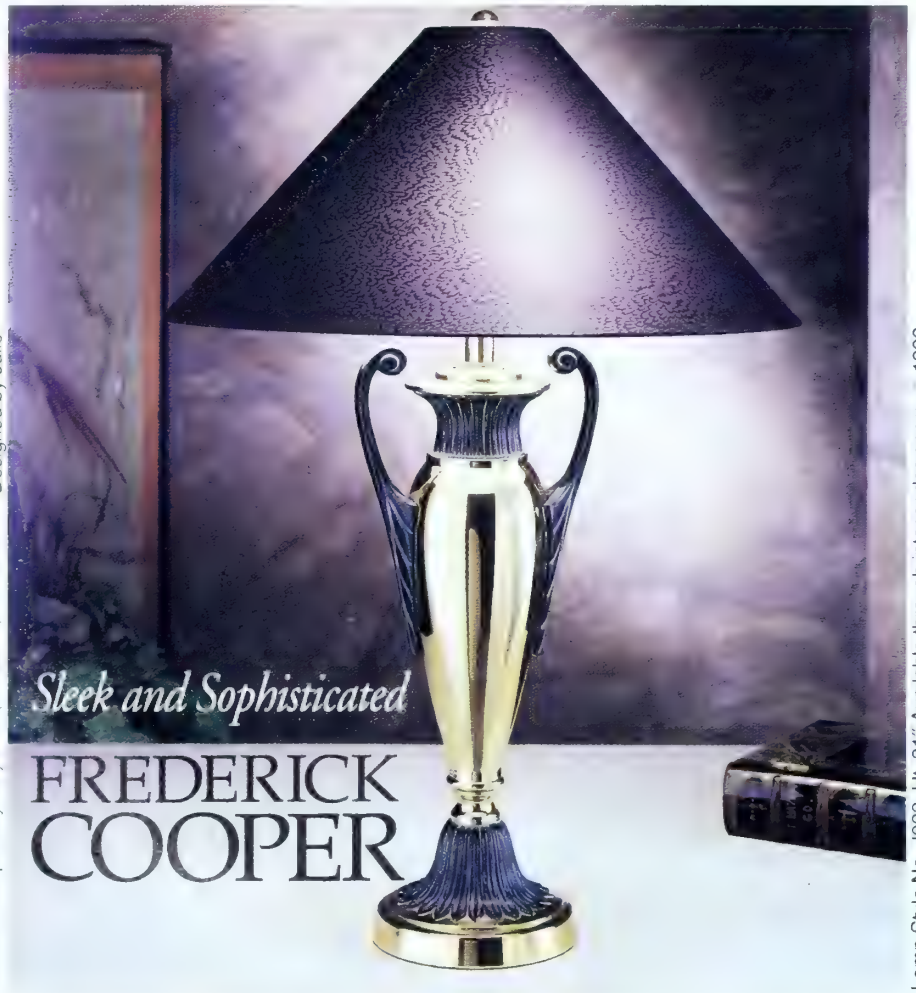
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HG Guide

Yardening with Jeff Ball: How to Grow Warm Weather Vegetables. *1986. 55 min. $14.95.*
How to Grow Cool Weather Vegetables. *1986. 57 min. $14.95.*
How to Grow and Cook Fresh Herbs. *1986. 60 min. $14.95.*
Extremely professional follow-ups to *How to Design and Build a Vegetable Garden* (see Design above). Considerable duplication inevitable.

★★★ E F

Gardening from the Ground Up: Herbs. John Bryan. *1979. 28 min. $19.95.*
Herbs in pots indoors and out, in knot gardens, and as landscape plants.

★★ G

Video Catalogues

A American Nurseryman's Horticultural Catalogue
American Nurseryman Publishing Co., Book Dept., 77 West Washington St., Suite 2100, Chicago, IL 60602; (800) 621-5727, in IL (312) 782-5505, fax (312) 782-3232.

B Cooperative Extension Service of Michigan State University Catalogue of Publications
MSU Bulletin Office, 10-B Agriculture Hall, Michigan State University, East Lansing, MI 48824; (517) 355-0240.

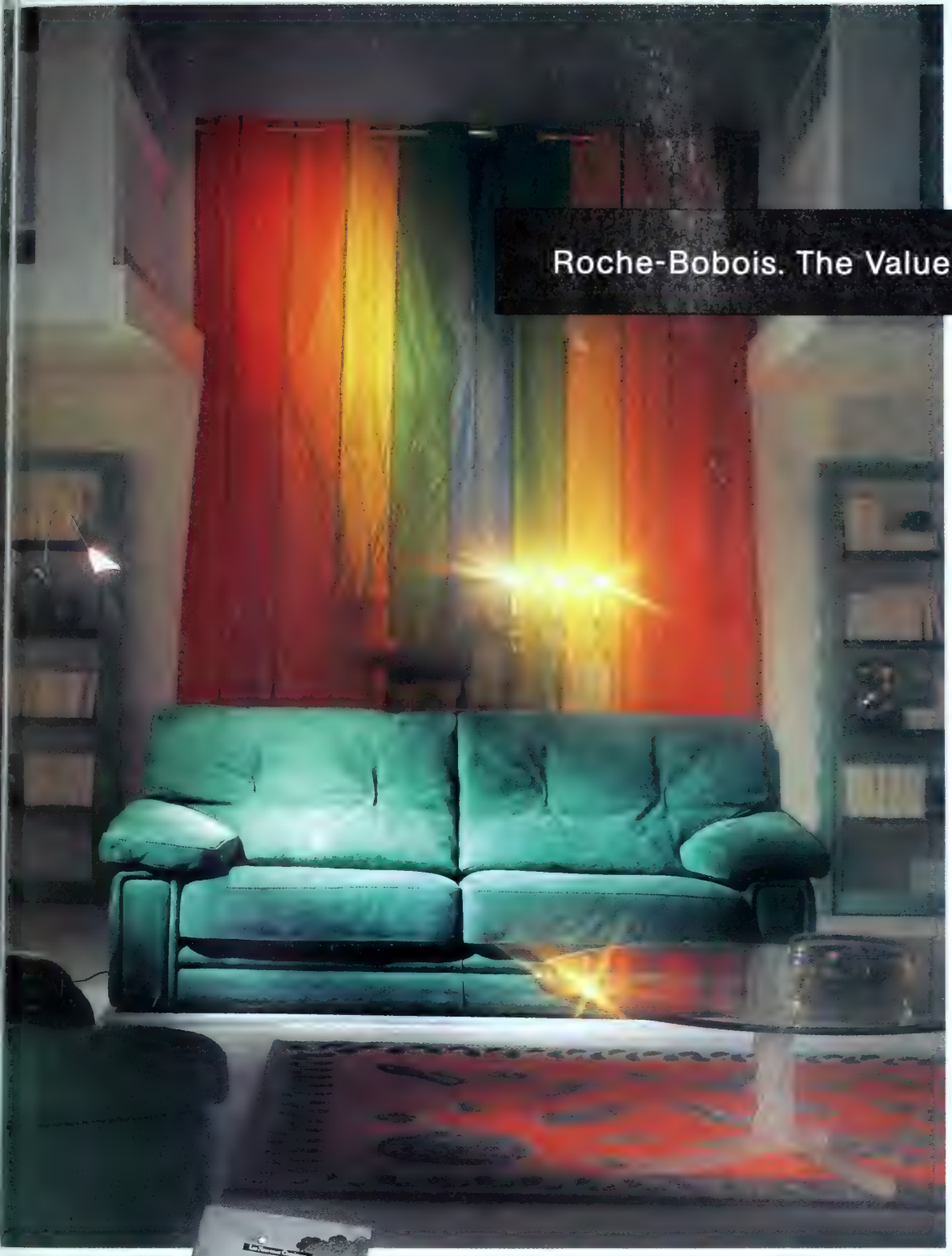
C Cooperative Extension Service of Purdue University Catalogue of Publications
Media Distribution Center, 301 South 2 St., Lafayette, IN 47905; (317) 494-6794.

D Educational and Training Video Catalogue
San Luis Video Publishing, Box 6715, Los Osos, CA 93412; (805) 528-8322, fax (805) 528-7227.

E Intelligent Tools for Your Garden
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F Landscape and Horticulture Training Videos
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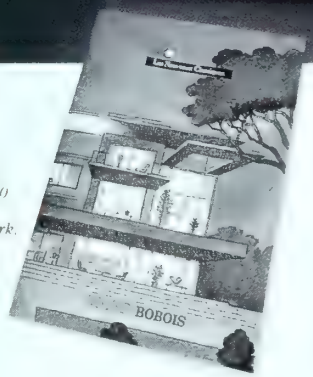
G The Original Home Gardener's Video Catalogue
4th Ed. One Up Productions, Box 410777, San Francisco, CA 94141; (800) 331-6304.



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Now in the spotlight of culinary fashion, **chilies** show that they can take the heat

THERE'S AN INDIAN FLATBREAD pizza with green chili pesto on the menu at Red Sage, Mark Miller's restaurant in Washington, D.C. And at his Coyote Café in Santa Fe, fire-roasted serranos transform a classic French aioli served with rack of lamb. The message is clear and delicious: chilies have broken through ethnic boundaries to become stars of a new cuisine.

Even when you're talking about red Thais or green Koreans, it makes sense to call all hot peppers chilies; this version of their Nahuatl name gives credit where credit is due and makes it clear they have nothing to do with the black pepper Columbus was looking for when he encountered them. Over thousands of years their use has been honed to an art in Latin America, but only now are northerners entering the age of discovery.

At the Mansion on Turtle Creek in Dallas, Dean Fearing spices red snapper or chicken with serranos and poblanos—the first for heat and the second for roundness—then adds ginger, black beans, and mango for a fine Far East–Southwest example of American-blend cuisine. Farther west, the Dungeness crab at Cindy Pawlcyn's Mustards Grill in California's Napa Valley comes with flavorful jalapeños and Fresnos, fresh fennel, and plenty of butter—a happy hybrid of France and fantasyland.

This is not strictly a restaurant phenomenon. Fresh green "hot peppers" and dried red New Mexico chilies are now staples in many supermarkets, and salsa has displaced ketchup as the country's number-one table sauce. But there is infinitely more to come as cooks discover how adaptable chilies are. Roasted red poblanos add depth of flavor and just a hint of piquancy to everything from salade niçoise to chicken paprika. Fresh jalapeños wake up scrambled eggs. Pork chops and apples accented with superhot habaneros taste richer and fruitier—the mouth-filling chili puts taste buds on the alert.

Mark Miller points out that food, like sex, is an emphatically physical pleasure: "Chilies are part of our liberation from puritanism. They've brought back the sense of taste—not just flavor but the active state of experiencing the body." Then, citing the way smoke, garlic, and meat function

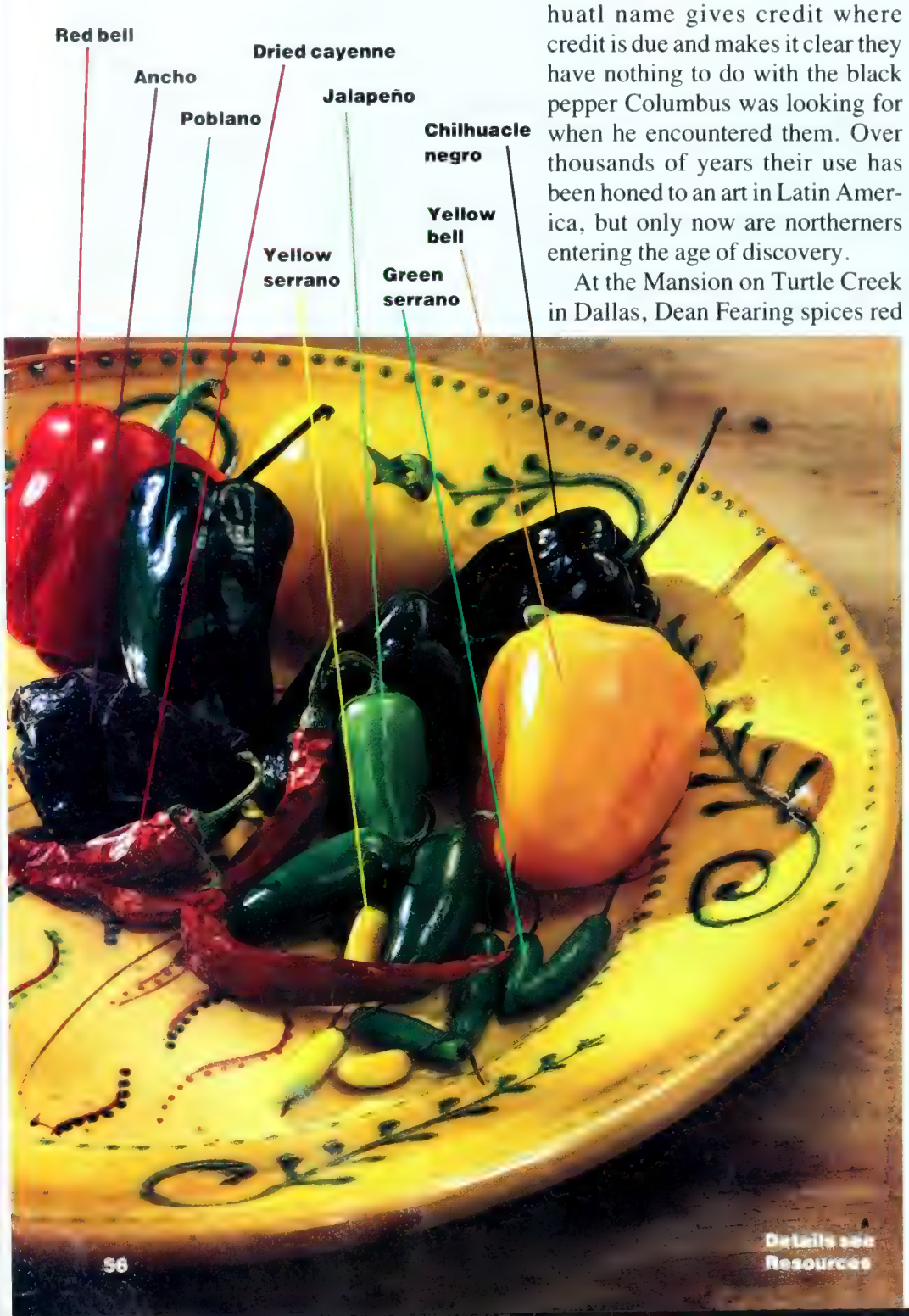
By Leslie Land

RECIPES

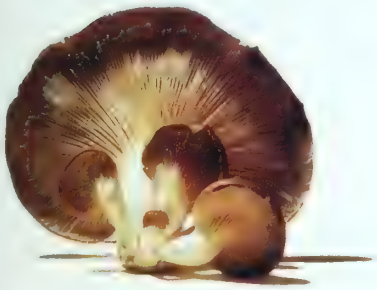
GRILLED CHICKEN WITH MANGO–BLACK BEAN SAUCE

ROASTED DUNGENESS CRAB WITH CHILIES AND FENNEL

RACK OF LAMB WITH HERBED AIOLI



Details see Resources



Oyster
Good news! They're virtually calorie-free. Bad news! They're best with port and cream, or in puff pastries.



Lobster
Great in stews. For heartier portions, try that mushroom found in Michigan. It's 40 acres across and weighs 22,000 lbs. (You may have leftovers.)



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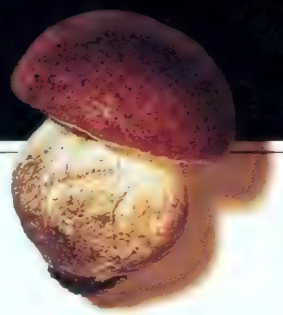
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Dried, their smoky pepperiness is potent. 4 or 5 slices can permeate an entire soufflé. Never underestimate the power of the fungi.

Once you taste a wild mushroom, you can't go back to common varieties. The same is true of Sutter Home Chardonnay. The ripe apple and citrus aromas, crisp fruity flavors, and the dry, lingering finish enhance any moment. It's one of the treasures that can make life more enjoyable... that, and a good fungus.



Enoki
Japanese delicacy, best raw. The Japanese also breed mushrooms tasting like steak, with patty-size crowns. Fungus burger, anyone?

SUTTER HOME. IF YOU'RE GOING TO DO IT, DO IT RIGHT.

as bass notes while chilies represent the upper registers, he says, "Chilies create movement for flavors, rhythms within dishes."

For most neophytes, what chilies largely create is a burning sensation and a profound wonder at the perversity of human nature. How does the connoisseur detect all those subtle nuances of heat and flavor? "It's simply a matter of practice," Miller explains, "like learning to taste beyond the alcohol in a glass of wine."

Of course, wine itself is no easy study, and some stay chili-shy. "Our lobster taco with yellow tomato salsa is very popular, and now there's less resistance to real hot barbecue," Fearing says. "But when I started out, you couldn't put that on the menu in a white-tablecloth restaurant."

Even less formal establishments have to take it easy. "As far as I'm concerned, there are never enough chilies," Pawlcyn says, "but I used to be just exorbitant and the customers couldn't take it." Last year, she says, she "went overboard again" with her bumper crop of organic habaneros.

Habaneros do seem to have that effect. Most Mexican chilies belong to *Capsicum annuum*, but the habanero is of the *chinense* species. These small chilies can be a hundred times hotter than jalapeños, but their fruity aromatic sweetness makes them addictive, and I find their heat doesn't linger, unlike that of such *annuums* as serranos, which may contain less capsaicin while still giving the impression of a longer burn.

Capsaicin is the source of chilies' heat and, theoretically, their allure. It appears to stimulate the release of endorphins, the body's natural painkillers, producing a sense of well-being. Tasteless and colorless—and not permanently damaging—capsaicin is found almost exclusively in the membranes and on the seeds. Remove these from an unbruised chili and even the hottest will cool down. Capsaicin is volatile—don't lean over the work surface and inhale, and wear thin plastic gloves if you have sensitive skin. And if you've bitten off more than you can chew, don't drink water—it spreads the fire. Instead, eat yogurt, bread, or sugar.

If your problem is too few chilies—or too few varieties—head for the garden. Most chilies do like it hot, but I have successfully grown jalapeños, serranos, and poblanos in coastal Maine. And because the less common types are seldom hybrids, you can plant the seeds of just about anything and get something similar. Something similar will be fine in the kitchen, too: don't be afraid to substitute. A chili that's not exactly right is far far better than no chili at all.



RECIPES



GRILLED CHICKEN WITH MANGO–BLACK BEAN SAUCE

***(Adapted from* Dean Fearing's Southwest Cuisine)**

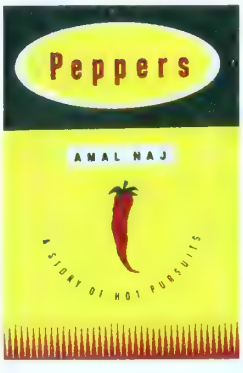
4 tablespoons corn oil
2 large yellow onions, chopped
1 small carrot, chopped
2 poblano chilies, seeded and chopped
2 chipotle chilies, finely chopped
3 cloves garlic, finely chopped
1 pinch each ground cumin, coriander, chili powder
1 large bunch cilantro
1 tablespoon peeled grated ginger
3 cups chicken stock
2 tablespoons cornstarch
2 chicken breasts, halved
Salt
1 ripe mango, peeled and diced
1 cup cooked black beans, drained
2 tablespoons roasted red bell pepper, peeled, seeded, and diced
Lime juice

Prepare grill. To make sauce, place 1 tablespoon oil in large saucepan over medium heat. Add onions, carrot, chilies, garlic, and spices and sauté about 4 minutes, until vegetables start to wilt. Chop 2 tablespoons of cilantro and set aside; also reserve a few sprigs for garnish. Add remaining cilantro, ginger, and chicken stock and bring to a boil. Dissolve cornstarch in 2 tablespoons water and, stirring constantly, add to sauce in a thin stream. Cook until slightly thickened, then lower heat and simmer 20 minutes. Strain through a fine sieve. Add additional stock if necessary to make a heavy but not pasty texture. Keep warm.

Coat chicken with remaining oil, sprinkle with salt, and grill, turning once. Do not overcook.

While chicken cooks, add mango, beans, bell pepper, and chopped cilantro to sauce mixture, bring to a boil, then remove from heat and add salt and lime juice.

Serve chicken with sauce and herbed rice or tortillas. Garnish with cilantro sprigs. Serves 4.



HOT READING

THE GREAT CHILE BOOK BY MARK MILLER (TEN SPEED PRESS, 1991). *PEPPERS* BY AMAL NAJ (KNOPF, 1992). *PEPPERS: THE DOMESTICATED CAPSICUMS* BY JEAN ANDREWS (UNIVERSITY OF TEXAS, 1984). *THE WHOLE CHILE PEPPER BOOK* BY DAVE DEWITT AND NANCY GERLACH (LITTLE, BROWN, 1990)

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ROASTED DUNGENESS CRAB WITH CHILIES AND FENNEL

(Adapted from a recipe by Cindy Pawlcyn)

4–5 dried hot red peppers
Salt
2 live 1–2 pound Dungeness crabs or 2 live 1¼-pound lobsters
1 fresh jalapeño chili
1 fresh Fresno chili
1 medium leek, white part only
½ bulb fennel
Cracked black pepper
10 ounces butter, melted
2 tablespoons lemon juice
¼ cup minced parsley

In a large pot, place enough water to cover crabs. Add dried chilies and 2 teaspoons salt and bring to boil. Insert crabs and cook until they change color, about 5–7 minutes. Remove crabs, cool, and clean out inedibles. Crack shells in several places.

Preheat oven to 450 degrees. Remove cores from jalapeño and Fresno chilies. Cut flesh of fresh chilies, leek, and fennel into thick matchsticks. Toss with salt, pepper, butter, and lemon juice, then combine in shallow roasting pan with prepared crab; be sure crab is thoroughly coated with butter. Roast 10 minutes, stirring occasionally. Sprinkle with parsley. Serve in shallow heated bowls, with plenty of napkins. Serves 2 as entrée, 4 as appetizer.

RACK OF LAMB WITH HERBED AIOLI

(Adapted from Mark Miller's Coyote Café)

5 small serrano chilies
3 egg yolks
½ cup lime juice
Salt
2 cloves garlic
4 teaspoons fresh rosemary or ½ cup loosely packed basil or mint leaves
2¼ cups olive oil
2 tablespoons chopped cilantro
2 half racks of lamb (2 double rib chops per person)
Freshly ground pepper

Grill serranos under broiler, turning as necessary, until skin is black and blistered. Remove skin, veins, and seeds. (Do not rinse.) Set aside.

To make the aioli, combine the serranos, egg yolks, lime juice, ¼ teaspoon salt, garlic, and rosemary in blender and purée. With the motor running, slowly add 2 cups olive oil. Place in a small bowl and add cilantro. Chill.

Preheat oven to 400 degrees. Season lamb with salt and pepper. Over medium-high heat sauté in ¼ cup olive oil 1–2 minutes on each side, just until browned. Place in shallow pan and roast in oven about 10 minutes until rare, when internal temperature reaches 120 degrees. Allow to rest 2–3 minutes. Serve with the aioli, which should be cool but not cold. Serves 4. ▲

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SEEDS J. L. Hudson, Seedsman, Box 1058, Redwood City, CA 94064, catalogue $1. Native Seeds/SEARCH, 2509 North Campbell Ave. #325, Tucson, AZ 85719; (602) 327-9123, catalogue $1. Pinetree Garden Seeds, Box 300, New Gloucester, ME 04260; (207) 926-3400. MAIL-ORDER CHILIES Fresh and dried, year-round: Dean & DeLuca, NYC (800) 221-7714 ext. 270. Fresh in season (July–Dec.) and dried year-round: Sunset Farms, Box 4625, Lago Vista, TX 78645; (512) 267-4301. Fresh in season: Diamond Organics, Box 2159, Freedom, CA 95019; (800) 922-2396.

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PEOPLE

Dealer's dealer **Cory Margolis** shops for things he can live with before he sells them

''I'M WHAT'S KNOWN IN THE TRADE AS A PICKER, A RUNNER, A MIDDLEman—in other words, I'm a personal shopper for other dealers,'' says Cory Margolis. Taking after his antiques dealer parents, who introduced him to flea markets as a kid, Margolis has a born and bred knack for unearthing exactly what New York galleries will be wanting next, whether it's American arts and crafts silver or novelty walking sticks.

He specializes in twentieth-century decorative arts and manages to keep his eye simultaneously fixed on some three hundred categories of objects, from inkwells to deluxe vintage luggage. Somewhat quirkier are the collectibles—1930s Kodak cameras designed by Walter Dorwin Teague, 1950s Italian plastic telephones—that he groups together to great effect in his East Village loft which features a wall clad in riveted steel ''to look like the side of a zeppelin'' and a 1940s pool table customized with lacquer, bird's-eye maple, and chrome.

Margolis used to be a collegiate pool champion; these days he plays pool for fun and trains two hours a day in the gym for the furious sprints and fast pounces needed to score in flea market competition. By four in the morning on weekends he's off and running. Flashlight in hand, he dashes back and forth—at least twice—between his favorite market at West 26th Street and Sixth Avenue and another at East 67th Street and York Avenue. ''In my business you have to stay on your toes,'' he says. ''If I turn left instead of right, I can miss a thousand-dollar profit in seconds.'' ♠





BY KATHLEEN BECKETT

"I've been playing pool for as long as I've been selling antiques—since I was nine," says Cory Margolis, above left, with his 1940s Brunswick Sports King. Above right: A zeppelin-style steel wall divides his living area from his bedroom. Far left: His collection of 1940s aluminum lighters looks like a miniature cityscape. Left: A vitrine showcases a 1940s mannequin, 1950s Italian plastic telephones, and flashlights with art deco motifs. Details see Resources.


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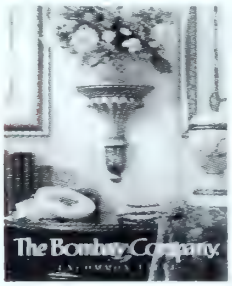
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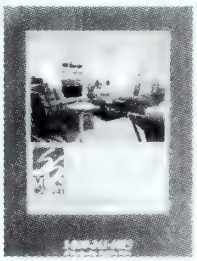
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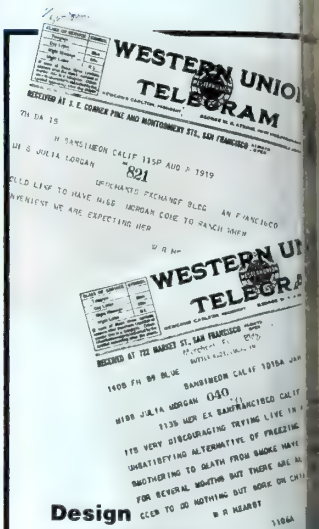


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Design by telegram: a steady flow from Hearst to Morgan, above.

NANCY RICHARDSON

on taste

Hearst's splendid Magic Kingdom, **San Simeon,** was a highbrow theme park before its time

MORE LIKE A GROUP OF PAVILIONS at a world's fair than anything so straightforward as a house, San Simeon has to be one of the most appealing run-on sentences in architectural history. Begun in 1919, when William Randolph Hearst was fifty-six, the construction of San Simeon stretched into a thirty-year project. Loosely a cross between a Spanish baroque cathedral in Mexico and a nineteenth-century South American civic palace born of huge manic-colored drawings, San Simeon refers—without any embarrassment or sense of having attempted too much—to everything vast or heroic that Hearst ever fancied in five hundred years of European architectural history.

Though responsible for a flow of hundreds of thousands of crates filled with architectural elements and fragments, complete rooms, and even complete structures from all over Europe, some unpacked to this day, Hearst never intended to build a monumental palace in any tidy, literal, historically polite, or even serious way. What he had in mind was more like the Greatest Show on Earth—a never-ending circus in the years of construction,



certainly, yet always a movie in his inner eye and a home only in the narrowest sense.

For all that, San Simeon is still one of the boldest exercises in country house architecture ever to project itself against a fine section of American sky. Now a California state historical monument, it sits

Souvenirs Everywhere

The overflow from San Simeon filled at least four other Hearst houses, two five-story warehouses in the Bronx, five warehouses at San Simeon, and other warehouses at nearby ranches. One anecdote tells the whole story. In the 1920s, Hearst bought a twelfth-century Cistercian cloister from a remote Spanish village. Some 10,500 crates—250 tons' worth of stone, each piece numbered—were sent along forty miles of new road to the nearest rail line for the ride to the coast, where a fleet of freighters waited. Still in a Bronx warehouse the unpacked crates



San Simeon is perhaps not all that awful—merely misunderstood. Top: Cast-concrete "sculpture." Above right: Son et lumière, naturally. Right: A marble lamp standard.


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taste

on a broad crest of the Santa Lucia Mountains 340 miles north of Los Angeles, where rolling grasslands abruptly descend 1,600 feet to meet the Pacific. Hearst, who owned at least four or as many as seven other big houses, depending on how you count those that belonged to his wife and his mistress, had always wanted to build a house on the edge of the Grand Canyon. To him, the dramatic flux of the local weather, the natural son et lumière of this part of California, must have seemed normal. To visitors who started up the six-mile driveway in the heavy fog that typically circled the lower reaches of what was called the "Enchanted Hill," only to emerge abruptly into clear thin air within yards of the looming house, the extravagant beauty of the site, with its wide view of other rolling mountain terraces, served to enhance the impression of the fearless, even mad, taste of their host.

For those who didn't get it, San Simeon was dismissed as "simply awful." Only recently, forty years after his death, have ideas about Hearst and the house begun to come into focus. Perhaps it has been a question of our catching up. Hearst's ability to turn ideas of historic architecture and decoration inside out to achieve a theatrical effect is now mainstream architectural taste: the theme park; the idealized and often overdecorated museum period rooms of the past twenty years; the finely calibrated historic-town restorations of the 1950s and '60s—as popular as theme parks with the public, though controversial as real history. Yet there is no institution in this country that begins to rival San Simeon as a museum of architectural detail. Both a joke and a burden, those countless old doorways, windows, balconies, grilles, ceilings, floors, choir stalls, odd columns, and even a portico from a Greek temple actually form a reference li-

Hearst had always wanted to build a house on the edge of the Grand Canyon



A Uffizi copy, left. Above right: Ancient Greek urn.



are property of the Hearst Foundation.

Many unusual and le cumbersome treasures bypassed San Simeon and ended up in the Metropolitan Museum Art in New York, including Bernaert van Orley's *The Four Ages Man*, one of the finest tapestry cycles in the country; sixty-six Greek Attic vases; the huge fourteenth-century choi screen in the Medieval Hall; a stone cantoria i the Blumenthal Patio; English mantel attribute to Rysbrack; and a French Renaissance chimneypiece recently installed in a decorative arts gallery opening on April 29.

The Los Angeles County Museum of Art received 1,120 objects. Don't miss the Hope Herakles, a third-centur Roman statue; the Methuen Cup in silver gilt and rock crystal; an three eighteenth-centur pictures: *Winter* by Jean Honoré Fragonard, *Saint Cecilia* by Joshua Reynolds, and *Portrait o Arthur Atherley as an Etonian* by Thomas Lawrence.


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brary of architectural elements, which Hearst applied to the shell of the house like new clothes on a paper doll.

Some people were surprised that Hearst would even tolerate an architect, yet Julia Morgan was a Beaux-Arts–trained professional, nine years his junior, who pioneered the use of reinforced concrete in San Francisco following the 1906 earthquake. Like her contemporaries Bernard Maybeck, John Galen Howard, and Willis Polk, she was fluent in the use of historical styles. Though Morgan shrank from public view, her work did not. The seven hun-

San Simeon defies common sense: Hearst loved the views, but you can hardly see out

dred structures she designed typically expressed a suitability to purpose and site and a clear internal layout. She rarely mixed architectural metaphors.

She was nevertheless no match for the force of Hearst's imagination. Responding with good humor to every telegram about leaking roofs, weather stripping, the arrival of seven more mantels, or the cutting down of a remarkable old ceiling, Morgan ran the job from her office in San Francisco during the week and from a drafting room cum potting shed at San Simeon on most weekends. There she and Hearst spent hours a day for years on end, hours in which Hearst seemed his happiest and most himself, yet without letting Morgan deter him.

As a building—and in almost every other way—San Simeon defies common sense. Hearst had always loved the place for the views, though from inside the castle you can hardly see out. He wanted to have a house full of guests, but the guest rooms lacked closets. The house looks like a great cathedral, yet the main room runs parallel to the façade rather than perpendicular to it, as would the nave of a church. It lacks a main staircase; the elevators are too few and too small. San Simeon, however, remains Morgan's most famous project.

For years before the house was built, the place had been a working ranch. Except for the ocean, everything you could see belonged to Hearst. With his wife, Millicent, and their five boys, Hearst had camped there in a tent village every summer. The party was often fifty strong, including guests and employees. During the day he organized elaborate picnics, pack trips, hikes; at night there were songs and dancing in the main tent, Hearst's version of a circus big top. Once the house was in the works and Hearst was estranged from his wife, the sense of real fun evaporated and the idea of glamour got built into

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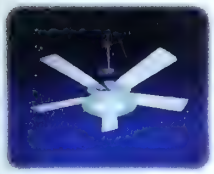
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the walls that Morgan made three feet thick. Even Hearst's mistress, Marion Davies, felt trapped, preferring in spite of her obvious devotion to Hearst to make any movie at all rather than stay at San Simeon for an extended period.

Nevertheless, guests arrived thirty and fifty at a time to swim in an indoor or an outdoor pool, to flirt along a mile-long pergola walk, or to see the latest movies in a large movie theater on a floor below ground. Also in the basement was a hairdresser as good as any in New York or Beverly Hills as well as a wardrobe department like the real thing at MGM

Dressing up was expected: San Simeon had a wardrobe department in the basement

or Warner Brothers. There were to be no excuses for not dressing up for the impromptu theme parties Hearst felt were in keeping with the mood of the house. Even the dining room was in fancy dress—as a refectory in the town hall of Siena.

Hearst's intention was always to give his guests a festive time, but it didn't necessarily work out that way. Diary accounts give the impression that some guests couldn't wait to leave. In *To the One I Love the Best*, his memoir about Elsie de Wolfe, Ludwig Bemelmans recalled: "I took my leave, and drove off with many feelings, all of them low. . . . I drove down the magnificent landscape. . . and it was like escaping from prison. During the long drive in the blue haze of morning I came upon a truth, which, like all revelations, is simple as stone, and as heavy. I had met in Hearst the most lonesome man I have ever known, a man of vast intelligence, of ceaseless effort, and all he had done was to make of himself a scaffold in which a metronome ticked time away. Like Elsie, he had fled to objects."

Having a higher opinion of objects than Bemelmans did, I am aware also that what is colorful and appealing about a collector and his domestic world can often turn peculiar, sad, and, finally, perverse when a healthy interest rides right over the top. Bemelmans wanted Hearst to be normal. Probably his family had wanted him to be normal, too. Yet there was no more chance of that than there was of turning San Simeon into an example of conventional good taste. These days, among those who do not worship good taste, the creator of San Simeon has begun to look like an American William Beckford or John Soane. Not a popular figure but one hard to ignore, and an appealing old showman at that. Even so, I'm glad I didn't have to spend the night. ♠

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TRAVEL

Novelist Walter Kirn treks through **Big Sky country** with a llama on a leash. And the llama dictates the pace



''IVANHOE, GIDDYAP,'' I SAID. ''Come on.'' I yanked on the lead rope, impatient to get moving, but Ivanhoe only dug in his rear hooves and stiffened his proud woolly neck. He wouldn't budge. My six fellow campers, stalled behind me on the narrow trail, each with his or her own beast in tow, looked on with sympathetic expressions. They knew what I was going through because they had all been through it themselves. We were nearing the end of our first day's hike—five challenging uphill miles in western Montana's Tobacco Root Mountains, the Stairmaster of the gods—and one thing had become clear to everyone: pound for pound, inch for inch, no force on earth is quite so stubborn as a llama responding to nature's call.

Which would be perfectly fine if you could ride the animals. But no, you have to walk with them. At *their* pace.

Later that evening, having unloaded the llamas' packs and put the exotic creatures out to graze in the wildflower-dotted meadow near our campsite, we pitched our tents, broke out the wine and cheese, and whipped up a dinner of chicken breasts in citrus sauce followed by homemade huckleberry ice cream. Or rather, our leader, Will Gavin, performed those amazing restorative feats for us. Will is a cofounder, with his wife, Renée, of Yellowstone Llamas, one of the West's premier wilderness outfitting services. Part llama wrangler, part high-elevation hotelier, Will knows how to take care of his guests. Indeed, more than one member of our party claimed to have joined the expedition just to try Will's famous camp cuisine—as if one's senses need stimulation beyond mountain air so fresh it tastes of wintergreen, a swimming lake of Evian clarity, views by Bierstadt, and night skies by Van Gogh.

Back to the good food, though, which was even more impressive when one considers the conditions under which it was prepared. No Cuisinarts in the Tobacco Roots. No woks or garlic presses. What Will had instead was a flat spot on the ground, two tiny gas burners, a griddle, and a couple of tin pots. Over the course of our three-day alpine sojourn there emerged from this minimalist kitchen such delicacies as shrimp and scallop crêpes, an excellent breakfast frittata, a superrich ultradense chocolate cake that must have required its own llama for transport, and a procession of mixed-green salads that, at least for me, were the stars

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of the show. As a full-time resident of Montana, I know just how rare a good salad is out West—one with leaves of various colors, not just a uniform iceberg pallor. To be served such an item anywhere in the Rockies, let alone above the treeline, is cause for rejoicing. Homemade croutons, too!

To burn off the calories between meals, I spent the daytime hours scrambling up and down the nearby peaks, mimicking the mountain goats that now and then appeared among the rocks. On one of the more spectacular summits I found a plastic jar containing a rolled-up notebook in which climbers could enter thoughts and observations. In one entry a retired mining engineer apologized for having built the ugly service road that marred the meadow below. I felt a pang of sympathy for this exploiter turned environmentalist. As Will kept reminding us, the wilderness bruises easily and heals slowly—the reason he cooks on those tiny gas burners instead of the more traditional campfire.

Environmental considerations are also behind the growing popularity of llamas over horses for long trips into the backcountry. Llamas, Will explained as we ate hotcakes the morning we broke camp, leave a significantly smaller, shallower footprint than do horses, and because of their lighter appetites, they don't eat as much of the surrounding countryside—or leave as much manure. Those advantages may seem subtle, but over the course of many pack trips they add up. I remembered this on the way down the mountain whenever Ivanhoe froze in his tracks to take a low-impact potty break. No, you can't ride them, but they do help save the planet. The notion put me in a sunny mood, which improved even more when I patted my stomach and found that despite the four-star alpine dining, hiking the Tobacco Roots had done my waistline good. ▲

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SELECTS

The Rap on Door Knockers

Early Americans greeted callers—and chased away spooks—with iron serpents, and Victorians adorned doors with slender brass hands. Never supplanted by the less sculptural doorbell, door knockers are still reproduced in scores of styles, though few rival the detail of the originals. Fortunately, many dealers not only offer vintage hardware but will track down designs on request—even if it means knocking on dozens of doors.



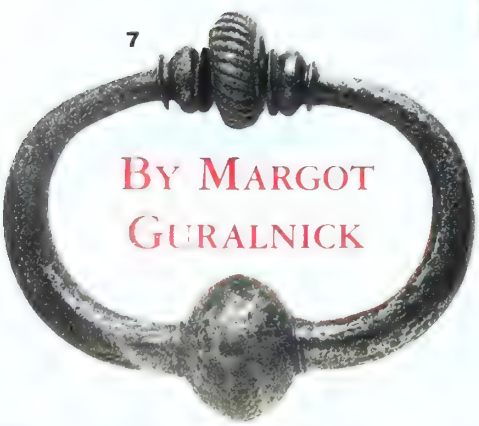






1. Victorian brass hand from Newel Art Galleries. 2. French steel scallops, c. 1750, from Frances Prat 3. Belgian brass lion head, c. 1850, from Metropolitan Artifacts. 4. Englis bronze ring from Newel. 5. America iron serpent, c. 1810, from Frances Pratt. 6. Iron mask, c. 1920 made for Gloria Swanson's door, from Scavenger's Paradise. 7. Frenc steel ring, c. 1750, from Frances Prat





By Margot Guralnick

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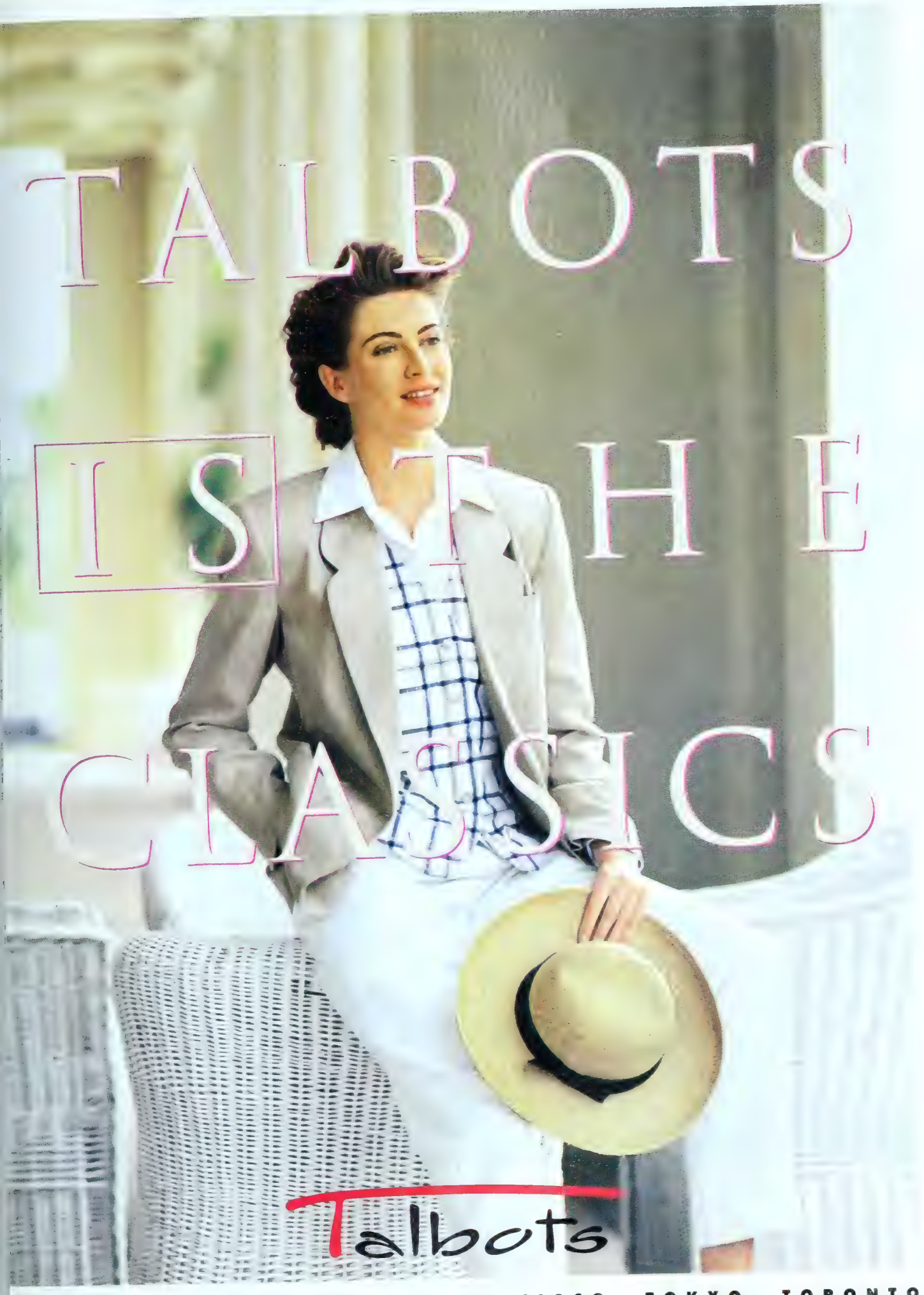
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Ab Imo in Haymarket Jack Szarapka and Nora Kyger's new gallery showcases furniture by local designers, including, from far left, Erik Andersen's green Prehistoric Walking chair, François Frossard's Leaf daybed, and Deirdre Jordan's Chamula chair of 300 wax candles.

Shopping in

Chicago

Whether hunting for Biedermeier benches or terra-cotta reliefs, the place to go is not inside the Loop but in the city's neighborhoods

BY GLENN HELMERS

DO STROLL DOWN THE GLEAMING strip of Michigan Avenue known as the Magnificent Mile. Do pop into the Sony Gallery, and do experience Niketown, assuming you're not prone to headaches. Then leave the area and discover one of Chicago's better kept secrets: its newest design and antiques shops are scattered across a colorful patchwork of neighborhoods, from the West Loop, home of produce wholesalers, to residential Wicker Park, once Polish, later Hispanic, and now dense with artists.

Kleiner Design
560 West Fulton St.
Chicago, IL 60661
(312) 831-0400

Luring the hip to his gallery in River West hasn't been hard for Jerry Kleiner, who first made his mark with Shelter nightclub and the trendy Vivo restaurant. Located in the original Sears, Roebuck warehouse, the two-story space is full of dazzling hues, curving metal, and overscale whimsical shapes, all of Kleiner's design. "I want my furniture to sort of jump and be alive," he says. Filling in the gaps, as he puts it, are paintings, handblown glass, and photographs by artists from the Chicago vicinity.

Ab Imo
804 West Randolph St.
Chicago, IL 60607
(312) 243-8395

Local furniture designers made waves last year when work from a Chicago Athenaeum exhibition eventually made its way to Milan's furniture fair. Now architect Jack Szarapka and former performance artist Nora Kyger are showing cutting-edge pieces by Chicago



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Architectural Artifacts in Lakeview
In warm weather master salvager Stuart Grannen of Architectural Artifacts moves some of his stock of stone, tile, and terra-cotta building ornaments, right, outdoors.



Sara Breiel in River North
Sara Breiel, a former banker, scours the South for antiques, then creates vignettes of domesticity, far right, for her cozy second-floor shop.

designers, architects, and artists in a 5,200-square-foot loft in the historic Haymarket neighborhood in the West Loop. Ab Imo, which gets its name from an abbreviation of the Latin phrase meaning "from the bottom of the heart," favors the "individualistic," Szarapka says. One example: a chair composed of wax candles.

Urban Gardener
2131 North Southport Ave.
Chicago, IL 60614
(312) 477-2070
Urban Gardener, which opened last September in a Victorian storefront in West De Paul, both inspires and supplies gardening enthusiasts, whose passions flourish in this city of long and bitter winters. Landscape architect Philip Eichler and veteran gardener Timothy Newman stock old terra-cotta statuary, wrought-iron gates, and peeling painted shutters, as well as tools, topiary forms, books, and a few unusual plants. "My background is in native plants and wild gardening, so we try to keep things as organic as possible," Eichler explains. This spring the partners will open a garden around the corner.



Chair by François Frossard, left, at Ab Imo. Biedermeier side chair, right, at K. C. Larson Galleries.

K. C. Larson Galleries
500 North Wells St.
Chicago, IL 60610
(312) 645-0900
River North, an area packed with restaurants, design showrooms, and antiques shops, is also home to two fine sources for Biedermeier furniture. Unlike her more established competitor, Rita Bucheit, whose gallery across the street is period-perfect, Karen Larson also offers antiquarian books, turn-of-the-century Soumak rugs, and tables made from art deco wrought-iron grilles. "I'm always looking for things that will mix well with Biedermeier," says Larson. Best bet for budding collectors: books starting at $35.

Sara Breiel
703 North Wells St.
Chicago, IL 60610
(312) 664-8190
"People always say to me, 'Do you live here? This feels like a house,' " reports Sara Breiel. Until two and a half years ago she was, in fact, dealing in eighteenth- and nineteenth-century English and European objects from her house, but now she presides over one of the city's most charming shops. Her second-floor space in River North is a series of little rooms with arrangements of furniture and wonderful accessories that have decorators from the North Shore knocking on her yellow door. "My look is more tranquil and tailored than some you'll see," says Breiel, who finds many of her favorite pieces in the South.

Architectural Artifacts
4325 North Ravenswood
Chicago, IL 60613
(312) 348-0622
"A renovator's candy store"—that's what Stuart Grannen calls the 30,000-square-foot Lakeview emporium he has filled with architectural antiques and anything else that catches his fancy, from stuffed sharks to Masonic regalia. "Chicago is the queen city of architecture," Grannen says. "But a lot of buildings get destroyed in the name of progress." That's where he steps in. Architectural Artifacts has an especially fine selection of garden sculpture.

RESTAURANTS

For lunch or dinner, the place to go near River West is Vivo (838 West Randolph St., 312-733-3379), where Cindy Crawford, Michelle Pfeiffer, and Bruce Springsteen have been spotted; Jerry Kleiner's happening Italian eatery is a short walk from his furniture gallery and just down the block from Ab Imo. In River North, Home (733 North Wells St., 312-951-7350) is a good place for sandwiches and salads, or call ahead for reservations at Gordon (500 North Clark St., 312-467-9780), where the new American cuisine is made with produce from the owner's Illinois farm. In Wicker Park stop at Earwax (1564 North Milwaukee Ave., 312-772-4019) for caffè latte and a bite of African stew or Moroccan couscous.

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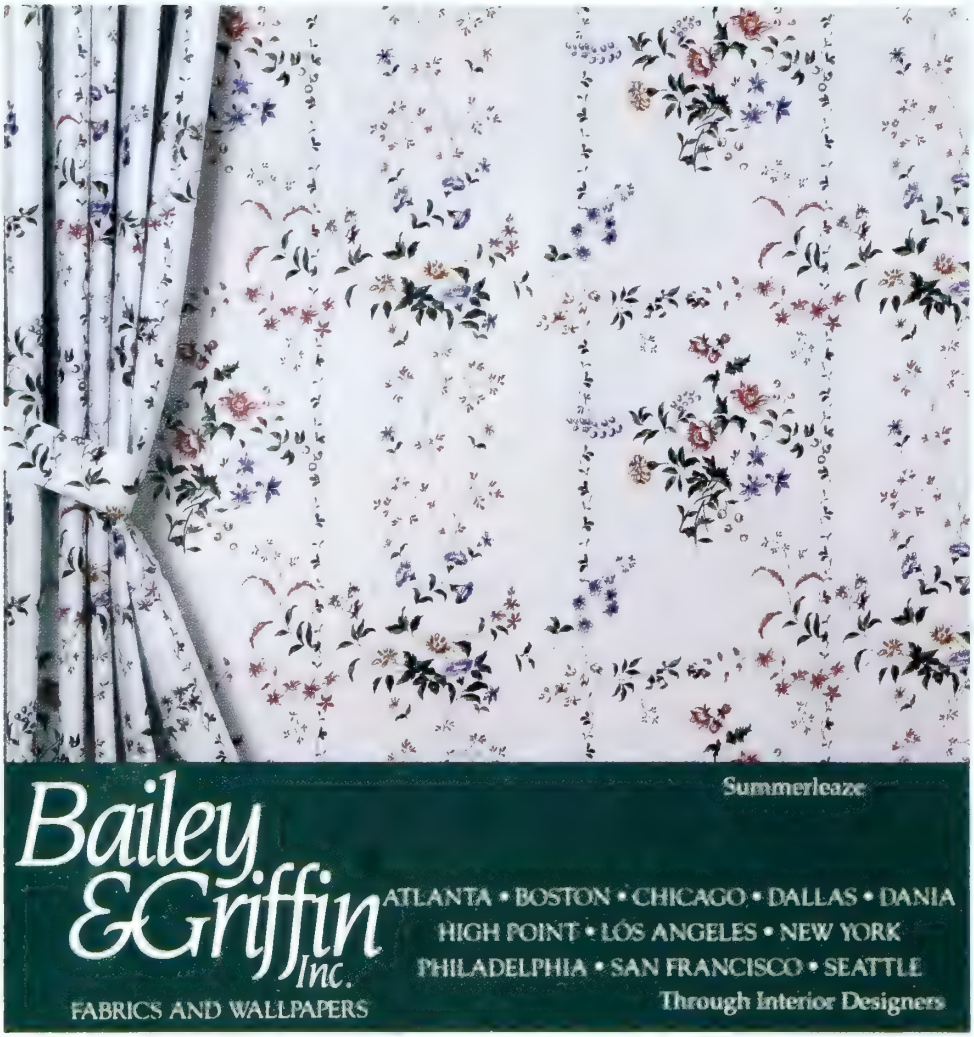
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Tompkins & Robandt
642½ Addison St.
Chicago, IL 60613
(312) 281-9070

Don't come here in search of big brown English furniture. Alan Robandt and Mark Tompkins don't much care for such "meat and potatoes," as Tompkins calls it; instead they canvas the Midwest for European furniture and accessories that are overscale, colorful, or somehow unusual—a neoclassical campaign bed, perhaps, or carved wooden angels from Italy or southern Germany. "We look for soul and character," says Robandt. The two-year-old shop in Wrigleyville is painted cherry red and filled to the gills. Says Tompkins, "We don't go in for any of that minimalist stuff."

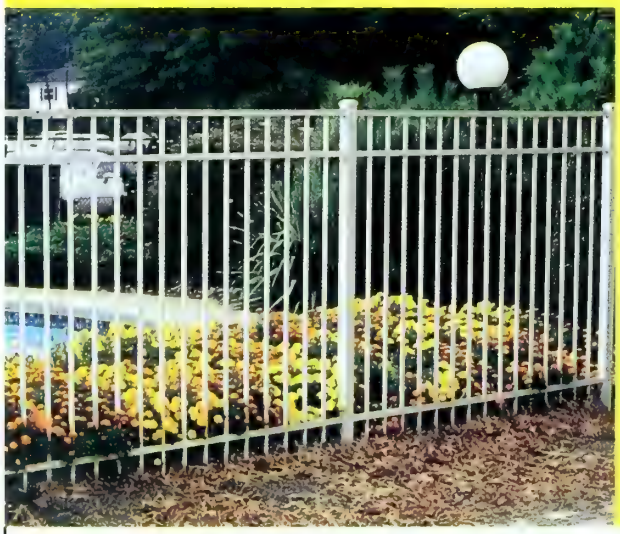
Gary Marks Antique & Contemporary
1528 North Milwaukee Ave.
Chicago, IL 60622
(312) 342-7990

Hollywood set decorators in town for filming make a beeline for Gary Marks. "I'll buy almost anything as long as it's got good classical lines," says Marks. "I don't care whether that means a Louis XVI commode or a step-back pine country cupboard." Affordable style is what Marks is after when he heads off in his van for parts unknown. His shop in the emerging Wicker Park neighborhood also features some pieces by local artists.

Modern Times
1538 North Milwaukee Ave.
Chicago, IL 60622
(312) 772-8871

At Modern Times the furniture and assorted oddities range from deco to disco. "A lot of this is stuff our customers wish they had had as kids or remember seeing in the movies," says co-owner Martha Torno. The inventory is especially strong in 1940s and '50s furniture by manufacturers like Herman Miller, Knoll, and Heywood-Wakefield. Tom Clark, who opened the shop in 1991, notes that platform shoes have become decorative objects: "People put them on shelves and side tables as cultural curiosities. I promise." ♠

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"THERE'S A SUPERSTITION IN THE THEATER THAT you don't *touch* your dressing room until after the reviews are in and the show's a hit!" says Faith Prince. The irresistible star of Broadway's *Guys and Dolls* could safely have fixed up her dressing room like the Taj Mahal before the curtain ever went up: no one can heap enough superlatives on her performance as the chronically affianced Miss Adelaide; in fact, the role has garnered her a Tony Award, a part in Kevin Kline's new movie *Dave*, her own sitcom, and, finally, that decorated dressing room. One of the dressers, Lynn Bowling, did the room, and Prince donated the cost of the labor to Broadway Cares/Equity Fights AIDS, a fund-raising organization for people living with AIDS. A former fashion designer, Bowling scoured New York for the retro fabrics and secondhand furnishings. From fellow dressers Danny Paul and Stev Taylor, who with Bowling sponge-painted the walls light butterscotch and finished the dressing table in faux tortoiseshell, to propmen Pat Cheeseman and George Wagner, who laid the carpet and put up the shelves, it was a united effort for a cause that Prince keeps fighting for after the curtain goes down.

Faith Prince, a.k.a. Adelaide, has a divine dressing room and no laments







Faith Prince, above left, backstage at the Martin Beck Theater in the dressing room her co-workers decorated, with the cost of the labor going to Broadway Cares/Equity Fights AIDS. Dress by Marc Jacobs for Perry Ellis. Left, from far left: Adelaide's vivacious wardrobe. A French-style chair, a leopard velvet pillow, and a still life by dresser Mark Trezza are part of the mix. The "Bushel and a Peck" headdress. Details see Resources.

BY WENDY GOODMAN

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letter from the editor

HG
APRIL



A house is usually more than just a house—for many Americans it is an embodiment of dreams. The settings we imagine for ourselves convey not only our tastes in matters of design but also our values, the way we are and the way we wish ourselves to be perceived.

In this issue HG examines a number of houses that are realizations of their owners' dreams, including that quintessentially classical American villa, Monticello, where Thomas Jefferson transformed his vision of the young republic into a masterpiece of early nineteenth century architecture. Classicism lives on in a nobly proportioned retreat in the Hamptons by architect Jaquelin T. Robertson where the decorator Mica Ertegün and her husband, Ahmet, the record mogul, spend their weekends.

To have a private Caribbean island is the stuff of fantasy, and Arch and Di Cummin are fortunate enough to possess their own piece of tropical paradise in the U.S. Virgin Islands. Photographer Oberto Gili and HG creative director Wendy Goodman share a Greenwich Village "farmhouse," which they have filled with bounty from their travels. Then there's Katherine Price Mondadori, an expatriate American, and her dream of a house in Milan; and HG's homage to a domestic American ceremony, the house-raising, in a colorful modern-day incarnation.

The flip side of our dreams is our fears, which HG features director Stephen Drucker tackles with a survey of the newest security devices to keep our Edens snake-free. L.A.-based comic Richard Lewis touches on insecurities of a more endearing sort as he leads us through his own house. "Being there is like walking through his soul," one of his friends has said.

I hope you'll enjoy this dreamy—and soulful—issue of HG.



CLASSIC RETREAT

Decorator Mica Ertegün envisioned an old-world villa on the marshes in the Hamptons. By John Richardson

Photographs by Scott Frances Produced by Senga Mortimer



'HAT SORT OF HOUSE, MICA ERTEün wondered, would do justice to ıe handsome stretch of land that she nd her husband, Ahmet, had bought n a finger of water off Shinnecock ay in the Hamptons? Although the roperty looks out over an uninterupted expanse of wind-ruffled reeds nd water, Mica felt a conventional hingled house would be a cliché, and minimalist "machine à habiter" an ntrusion. Nor did she for one second onsider the local "French provinial" vernacular. Those romantic eedy marshes put her in mind of Russia. How about a dacha?

Jaquelin T. Robertson, the Ertegüns' architect, pointed out that traditional unpainted dacha timbering might look "a bit log-cabiny": all very well for the Urals but not for the Hamptons. Mica, cofounder with Chessy Rayner of the decorating firm MAC II, then suggested the sort of neoclassical wooden country house one associates with *Eugene Onegin*. This would allow for a lofty "double-cube" room, like the Ertegüns' friend and neighbor William Paley's. Robertson's first scheme was too grandiosely Palladian, so he went back to the dacha idea. Too poky. The third scheme—Russian with a Virginia accent—was just right, spacious but not inordinately so. Though the big room had to be reconfigured, its skylighted ceiling was still a majestic twenty-five feet above the French limestone floor. Outside, Robertson ingeniously used the shallow grooves in the timber siding to suggest rustication (shades of Mount Vernon). An attractive Russian touch: the distinctive saffron color that Mica painted the exterior.

The result is the ideal house for a famously hospitable couple. Besides entertaining close friends, the Erte-

When she and her husband, Ahmet, first walked through the meadows of their Long Island property, Mica Ertegün, *right*, was reminded of scenes in rural Russia. *Left:* The Doric portico and other crisp neoclassical details designed by the architect Jaquelin T. Robertson recall 19th-century Russian country houses, which often had wood siding painted saffron with contrasting trim.



ica Ertegün is famous for the seemingly
fortless way she mixes the traditional and the
ntemporary, the exotic and the classical



An Ionic colonnade separates the sunny winter garden, at left, from the richly colored main living room. Under the skylighted ceiling, walls with a buffed wax finish are the backdrop for paintings with Turkish themes, a reminder of Ahmet Ertegün's homeland. A 1620 scene of the Ottoman court hangs above the mantel near a Karelian birch settee, c. 1770, grouped conversationally with 19th-century bergères covered in a fabric from Old World Weavers. At the center of the room is a Regency partners' desk. Details see Resources.





In the hall, *opposite*, a delft jar tops a 17th-century Italian painted refectory table. Custom copper lanterns light the way past Tuscan columns to French doors opening onto the pool terrace, *below*. *Left:* Harking back to Palladian villas and Virginia plantations, Robertson broke down the mass of the 10,000-square-foot house into a series of wings and outlying pavilions scaled to the open landscape.

Robertson's neoclassicism is Russian with a Virginia accent

güns enjoy giving large parties that sometimes include performances by artists from Atlantic Records, the company of which Ahmet is chairman. Indeed, the prospect of such parties triggered a change of plan. When the house was half built, Ahmet boldly decided to make the big room even bigger by adding on a winter garden, separated from the main space by a screen of Ionic columns. At first doubtful, Robertson came round to the idea. Rightly so. As well as aggrandizing the space, this winter garden makes for the informality one expects to find in houses by the sea.

The great room takes up the full height, length, and width (except for a few feet of hallway) of the house's central section. Coziness is seldom compatible with the grand manner, but Mica has arranged everything so congenially that the room is a joy to be in. It works beautifully, whether there are four or forty guests. At either end is a monumental carved pine mantelpiece (copies of a George IV original from London's Thornhill Galleries) complete with massive club fenders. The focal point of the decoration is a very large, very fine English partners' desk on a very large, very red Ushak carpet. No less handsome is the neoclassical settee in Karelian birch, which looks as if it came from Pavlovsk.

What gives this room its special character is the collection of huge Turkish paintings on the walls: larger-than-life turbaned figures flanking the main door and a trio of decorative scenes commissioned in 1620 by the Austrian ambassador to the Ottoman court. One of these depicts the Hippodrome, the ancient stadium in Constantinople; another, the ambassador's party arriving by boat on the Bosporus; the third, the ambassador presenting his credentials to the sultan. Since Ahmet Ertegün grew up in the Turkish embassy in Washington, where his father was ambassador, these paintings could not have found a more appropriate or appreciative owner. What is more, they are in scale with their setting.

Mica, who is known for her subtle sense of color and texture, originally planned to bring over artisans from Marrakesh to do the interior walls in tadelak—a traditional Moroccan technique that resembles scagliola—but there were insurmountable problems. In the end she found a Southampton craftsman, Eddie Quiros of J.E.Q, who knew how to achieve a similar effect by mixing marble dust, pigment, and milk with wet plaster, coating the surface with wax, and buffing it. Hence the luminosity of the walls: toast color in the big room and, in the dining room, that most Russian of shades, the sharp pale verdigris that gives Prince Yusupov's sumptuous bedroom at Arkhangelskoye its subaqueous glimmer.

Jaquelin Robertson felt that "a building the size of the Ertegüns'—10,000 square feet—needed to be broken down into smaller parts, so I



Regency chairs in a Brunschwig & Fils check line the dining table, *above*. The Irish mirror, c. 1725, from J. Garvin Mecking, NYC, is flanked by paintings by Patrick Henry Bruce and Fritz Glarner. *Below left:* In the living room, Mica Ertegün pairs a Victorian chair with a Scandinavian center table, c. 1840, from Evergreen Antiques, NYC, and a Russian neoclassical chair from Niall Smith, NYC, with a Swedish table. *Below right:* A Richard Lindner hangs against the library's custom woodwork.





pread everything out, skewering bits of the house on a long axial gallery like a shish kebab.'' On either side of he main room are wings, and beyond he wings are further extensions. To he east is a pool that reflects the ıouse (Robertson began using water ıs an architectural mirror when he vorked in Iran) and a pool house that s more decorative than functional—'I loathe overelaborate pool houses,'' Mica says. Balancing it to the west is ı gallery leading from the meticuously designed kitchen to the gaages and staff apartment. Given the fragility of the terrain—this whole area is subject to rigorous environmental controls—the house had to be elevated on piers. An advantage in that it necessitated a flight of wide low steps in Tennessee Crab Orchard stone, which points up the elegance of the entrance portico.

Immediately to the east of the living room is a robustly paneled library. All the woodwork was carved in Costa Rica (likewise the mahogany paneling in the handsome bathrooms). Here, as elsewhere in the house, Mica credits her assistant, John Schaberg, with much of the detailing. Sitting in front of the library fireplace, one can look up at Richard Lindner's amazing picture of Napoleon confronted by a sphinxlike female and beyond it, through the enfilade, to a no less eye-catching painting by Jean Hélion, one of several works by this artist in Ahmet's collection. Everything in the dining room has been subordinated to the mostly abstract paintings on its wonderful green walls. The only figurative work is David Hockney's sunny painting of three multicolored garden chaises grouped in the late Douglas Cooper's Provençal garden. Cooper, who never *(Continued on page 174)*

Everything is so congenial that the house is a joy to be in, whether there are four guests or forty





Early 19th century Hitchcock chairs tied with cushions in a cotton plaid from Roger Arlington, *right,* surround the painted breakfast table in the kitchen. A still life is centered above the English apothecary's cabinet. *Above right:* Under the oval window an English sideboard holds antique stoneware crocks and jugs. Quarry tile from American Olean.

Floral cotton sateen on a guest room headboard and a pair of Victorian corner chairs, *above*, echo the red of a wallpaper from Osborne & Little. The gilt mirror and a Belter chair and love seat enhance the mood of 19th-century luxury. The ball-fringed portière at the bathroom door, *below left*, is Turkish. *Below right:* Mick Jagger, Stephen Stills, and other music world confreres appear with the bearded Ahmet Ertegün in a 1970s photomontage displayed in his study.





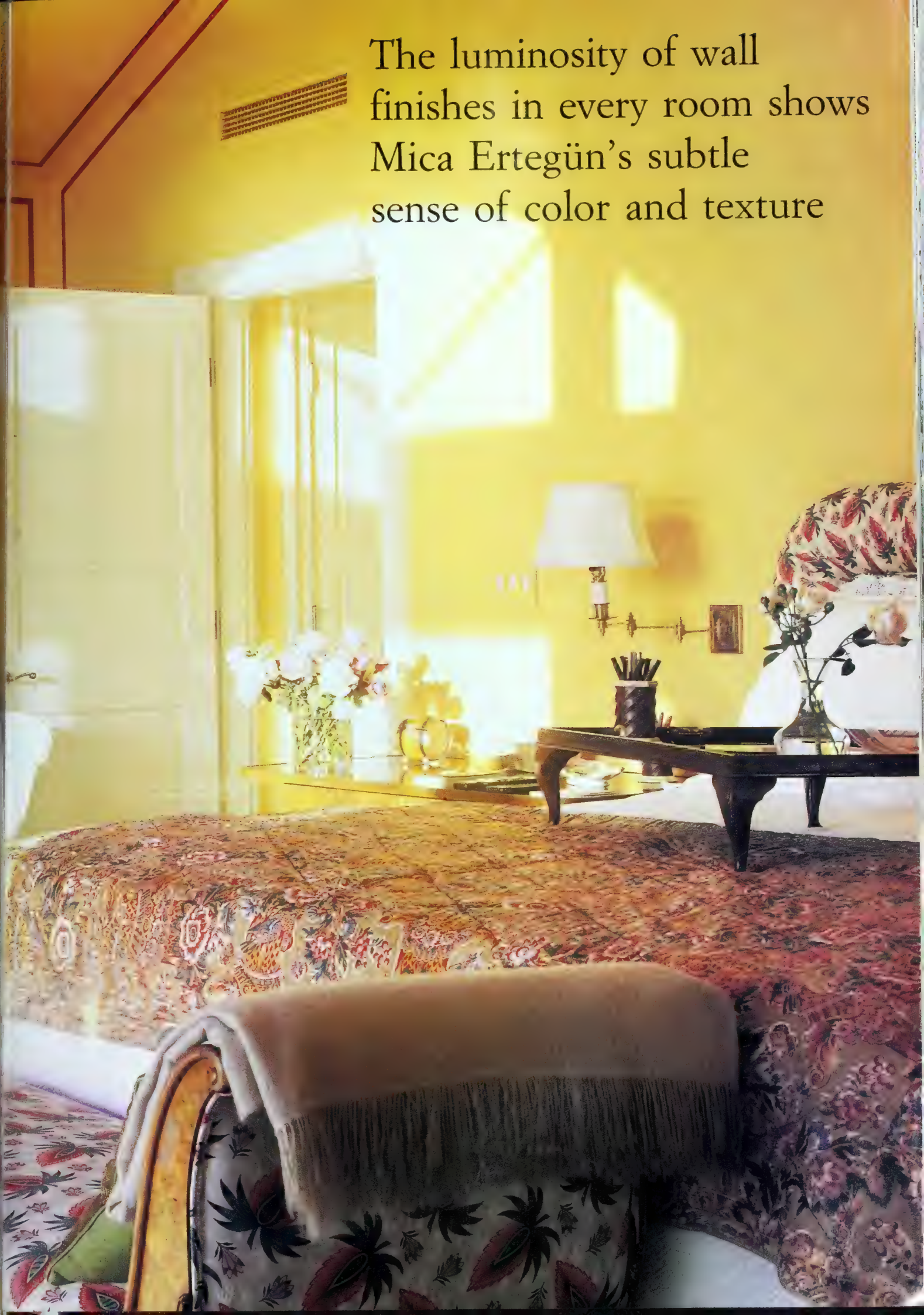
The master bedroom dressing table, *above*, is spread with old Turkish embroidery and set with an Empire mirror. Turkish chairs stand against curtains in Clarence House cotton hung behind gilt pelmets. *Below left:* Shelves above Mica Ertegün's desk carry photographs of family and friends and a caricature of her father. *Below right:* Sconces from Ann Morris Antiques, NYC, cast a warm glow on the master bath and a 19th-century Italian painting.







Master bedroom walls were painted the same hue as the exterior of the house. Contrasting borders harmonize with the reds in Russian icons above the mantel as well as the fabric on the headboard and the chaise, a Comoglio cotton available from Fonthill. English quilt, c. 1850, from Elinor Merrell, NYC.



The luminosity of wall finishes in every room shows Mica Ertegün's subtle sense of color and texture



For Wendy Goodman and Oberto Gili, *opposite*, the living room of their Village duplex, *above*, is a reflection of their life together, from the grapevine panels, which they found on the way to a favorite restaurant, to the George Smith chaise and ottoman, bought to replace a Goodman family couch, and the painting by Wendy's father. Fan by Christopher Hewat. Details see Resources.

The Story of a



Couch

Decorating tells all, writes photographer Oberto Gili, in his portrait of the New York brownstone he shares with HG creative director Wendy Goodman

FERNANDO BENGOECHEA

AT FIRST I THOUGHT LIVING IN NEW York would be a short-term experience for me, so in my basement apartment in the West Village I had a Salvation Army sofa and a futon, a gift from Alan Buchsbaum. Wendy was then living on Gramercy Park. The first time I walked into her apartment I was impressed by her strong sense of decoration: colored scarves, silk, beads, papers hanging everywhere, but not much beyond that. She also had a couch, filled with down and covered in an antique-looking blue and white chintz; gently I sat on it, and immediately I found myself at the level of the floor. When dinner was served, I realized that she had absolutely no chairs.

After a few months of camping together, we decided to look for a bigger space. The choice came down to an apartment on Bank Street or a brownstone duplex on West 11th





Parrot tulips in a Peruvian silver bowl crown an array of art books, among them *Avedon: Photographs 1947–1977*. *Opposite:* On the first floor landing the couple juxtaposed a 19th-century painted chair from a Maine antiques store and a pair of finials from Judyth vanAmringe, NYC, with a painting by their friend Alida Morgan.



Michel Vollbracht's portrait of the duches of Windsor, which Wendy commissioned f a fashion shoot, two paintings by Bernard Lamotte, a collage by Mimmo Paladino, a anonymous Red Riding Hood, a study of grapes by Bonichi, and several prints and landscapes create a gallery in a corner of the living room. The 18th-century chandelier on the table is from Oberto's hometown in Italy, the gilded chair from Peru. Tablecloth from Indigo Seas, L.A.

Street. The apartment on Bank was more beautiful, but Wendy rejected it for superstitious reasons. The one on West 11th she claimed the first time she walked up the stairs, before seeing even a single room. "It felt like a farmhouse, with great proportions," she told me. "I knew instantly." She also confessed that she had harbored a dream of living on that very street since she visited friends there during her student days at New York University. So the move was on.

The Salvation Army sofa was rudely left on the sidewalk; the down-filled one, minus the many feathers lost in the journey, was accommodated in the new farmhouse duplex. We lived student-style for quite a while. The blue and white chintz couch was looking more and more like the futon, and Wendy's memorabilia was invading every room. The worst moment came at Christmas when every ribbon from every present was tied and saved. All these things are now in Wendy's office, which I consider the archaeological room of the house.

Wendy's attitude toward decorating is much the same as her attitude toward gardening and cooking: she practices none of these disciplines in a conventional way. She plants an object in the room and before long, like objects seem to gather around it. Wendy often says, unconvincingly, "I wish I could live minimally but objects just accumulate around me."

The adventure of redecorating the house started when Wendy's sister Tonne expressed a desire for the blue and white couch. My practical mind cannot comprehend this desire, but apparently every Goodman has sat on that couch, so it is very important to the family. The deal was done. The couch left with its few remaining feathers, and Wendy and I had to do something because there was absolutely nothing left—not to mention nowhere to sit.

We thought of replacing the Goodman family relic with an armchair—I hate the idea of a couch in the living room—so, of course, we came back from George Smith having ordered a big flowery *(Continued on page 173)*





Treasures from friends settle in Wendy's office, *above*, including a gold cross by Eric Rhein on the wall, and on the desk a tile from Fabrizio Ferri's house on Pantelleria and a jeweled cross by Maria Snyder. *Right:* David relaxes amid embroidered Italian linens. Rhein's *Silver Halberdier* was named for a Renaissance painting. Floral pillow from Porthault.


CHANEL

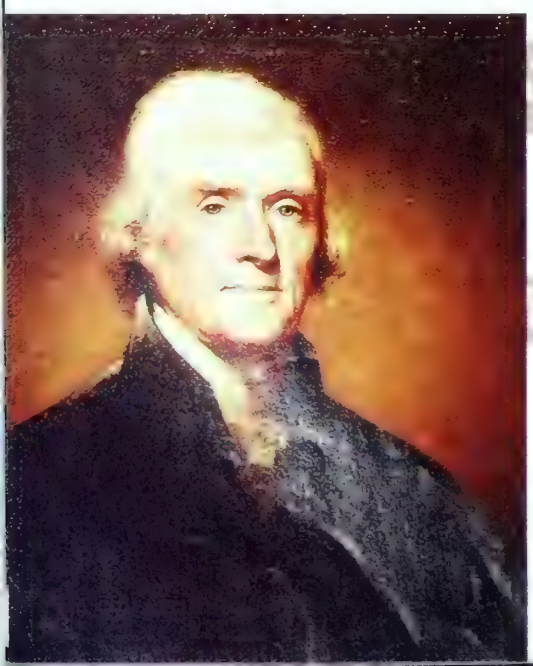


In the dining room, linen curtains from Oberto's aunt frame a bust from an edition by Mitori. American Empire chairs, a simple country table, an office chair painted white, and an Italian chest coexist comfortably.

"Decorating a house," says Oberto, "is not much different from creating a picture." Here vintage Lenox salt and peppers from a friend, stylist Jacques Dehornois, a broken shell, and a Velázquez postcard on a plate from the Paris flea market.



Designing President



On his Virginia mountaintop, protean Thomas Jefferson built Monticello, the greatest American dream house

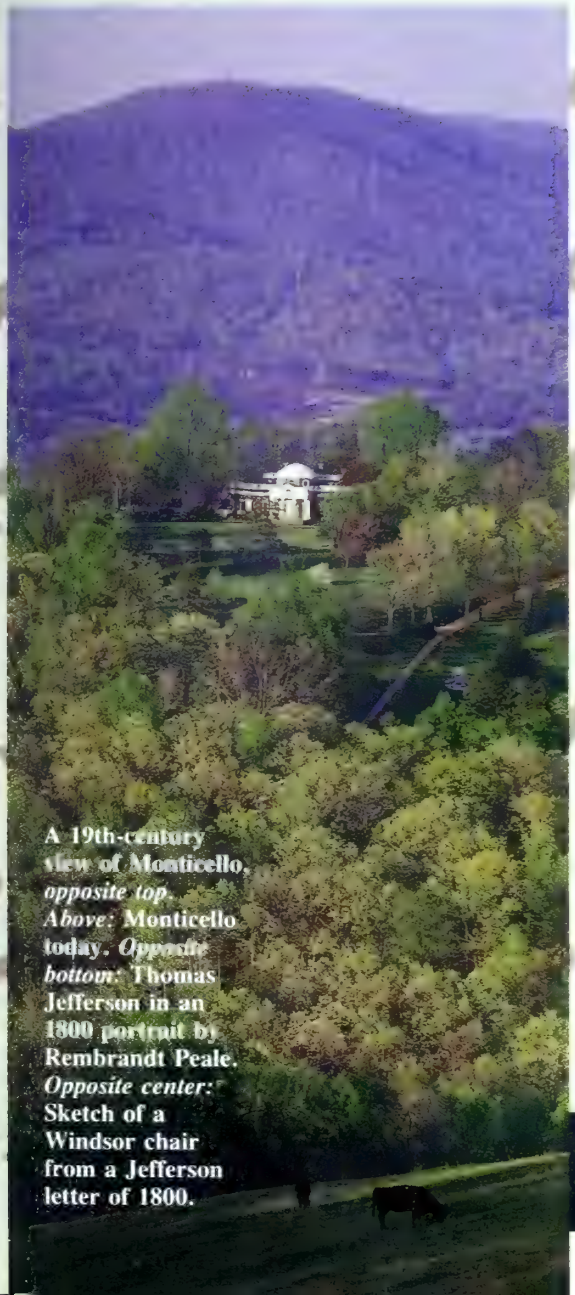
By Martin Filler Photographs by Robert Lautman

In the world of design, Thomas Jefferson is regarded as a great architect who also happened to be a great president, rather than the other way around. Jefferson saw himself still differently: the epitaph he wrote for his tombstone at Monticello, his beloved Charlottesville, Virginia, home identifies him as the author of the Declaration of Independence and the Virginia Statute for Religious Freedom and the father of the University of Virginia. There is no mention of the twin bases of his enduring fame in presidential and architectural history. Perhaps he realized that his accomplishments in those spheres needed no special memorializing.

Indeed Jefferson's advances in many other fields were so pioneering and remain so timely that there is always something to celebrate about his central role in defining American culture. Art collector and archaeologist, anthropologist and philosopher, inventor and astronomer, interior decorator and farmer, paleontologist and public servant, lawyer and linguist, oenophile and musician, revolutionary and statesman, his diverse and often contradictory interests made him America's most brilliant representative of the Age of Enlightenment, that heady epoch when all the universe at last seemed subject to human reason.

This month the 250th anniversary of Jefferson's birth offers even greater occasion for proclaiming his amazingly varied genius. Institutions across the country are honoring Jefferson's legacy with exhibitions and all sorts of commemorative programs. Of particular note are "Thomas Jefferson: Tranquil Pursuits and Stormy Politics" on view at the Pierpont Morgan Library in New York through April 18; the Decorative Arts Trust's four-day event entitled "The Worlds of Thomas Jefferson: The Art of Living" in Charlottesville April 29–May 2; and, most evocative of all, "The Worlds of Thomas Jefferson at Monticello," on display at his landmark house from his birthday on April 13 through the last day of this year.

That major loan exhibition gathers virtually every extant object known to have been owned by Jefferson. They range from the drawing of a scene from Homer's *Iliad* by Benjamin West—given to Jefferson by the



A 19th-century view of Monticello, *opposite top. Above:* Monticello today. *Opposite bottom:* Thomas Jefferson in an 1800 portrait by Rembrandt Peale. *Opposite center:* Sketch of a Windsor chair from a Jefferson letter of 1800.

THE ARCHITECT



THE INNOVATOR

Jefferson's machines were more than toys for a restless genius. Like any true child of the Enlightenment, he used those instruments to observe his universe



Polish patriot General Thaddeus Kosciusko—to the fossil of *Megalonyx jeffersonii* (Jefferson's ground sloth, studied by and named for him) to the Mandan buffalo robe sent to their presidential sponsor by Meriwether Lewis and William Clark during the famous expedition to the Pacific which led through the new lands Jefferson acquired in the Louisiana Purchase. More than 280 possessions—ceramics, furniture, glassware, maps, medals, musical instruments, paintings, scientific apparatus, sculpture, and silver, among an array of other objects—provide a lively composite portrait of their acquisitive owner. Many of them are Jefferson's own designs, from his ingenious calendar clock to the graceful silver cups that are now known by his name. Admirably curated by Susan R. Stein and accompanied by a richly detailed catalogue published by Abrams, this superlative tribute offers an unprecedented—and probably unrepeatable—way to experience Monticello, most sublime of American dream houses, in its original panoply.

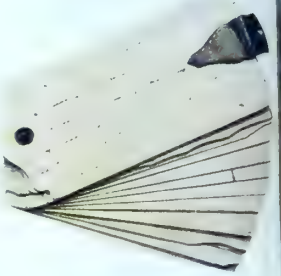
In ways that few people now realize, Jefferson has had an almost unequaled effect on the way most of his countrymen have lived since his time. This is not limited to the example he set with Monticello, although it played a significant role in establishing the most familiar American domestic forms. As the architectural and social critic Lewis Mumford pointed out, the organization of Monticello on a single level "marks Jefferson's plan as both modern and American—a prototype of the apartment and the bungalow."

Even more pervasive was Jefferson's conviction that the United States ought to be an agrarian nation of small farmers living in single-family houses set on surrounding land. As much as he adored Paris—where he served as American minister to France from 1785 to 1789—he was no great believer in city life in general. The antiurban streak that has been so pronounced in our political life to this day—now oddly enshrined in suburbia—can be traced to his alluring but unrealistic vision of a populist arcadia. Jefferson tried to establish just that at Monticello. Despite the ugly reality of slavery, which supplied his considerable unpaid work force, he created a veritable Parnassus atop his little mountain (*monticello* in Italian).

Son of a prosperous planter and surveyor and descendant on his mother's side of Virginia's patrician Randolph family, Jefferson from an early age would have expected to become the lord of his own manor one day. As a student at the College of William and Mary in Williamsburg, the young Jefferson first became aware of architecture in an organized way. His scathing assessment of the provincial capital's landmarks, published years later, gives a good indication of the budding architect's critical eye. The main

Jefferson, in an 1801 engraving, *left*, loved inventive gadgetry and labor-saving devices. He often bought clever objects like the small adjustable hand magnifier, *below*, and a pocket notebook of erasable ivory leaves, *below center*, for taking pencil notes.







Jefferson's Great Clock, *above*, designed in 1792–93, has cannonball weights that mark the days of the week on plaques set on the wall of the entrance hall. *Left:* Beyond double arches, Jefferson's stand-up desk and leather easy chair.



The tea room, *above*, is one of Monticello's most elegant interiors. It connects to the adjacent dining room with glass sliding doors to create one expansive space for entertaining. On the wall brackets are plaster busts, from left, of Benjamin Franklin, the marquis de Lafayette, John Paul Jones, and George Washington all by the French master Jean-Antoine Houdon. *Left:* The entrance hall also served as the owner's natural history museum, containing fossils, antlers, Native American artifacts, and the ingenious seven-day calendar clock designed by Jefferson.



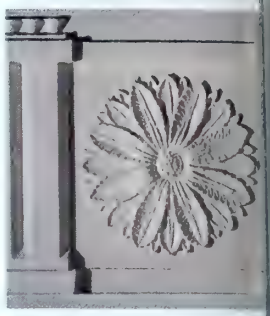
THE DECORATOR

Jefferson took an active role in the decoration of his house. Classical grace was the aim in his interior designs, which have passed the test of time

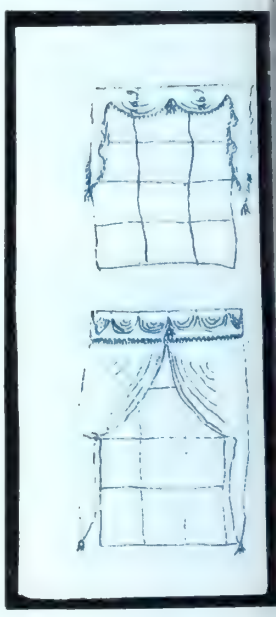
building of the college (traditionally attributed to Sir Christopher Wren) and the nearby hospital were dismissed by him as "rude, misshapen piles, which, but that they have roofs, would be taken for brick kilns. . . . The genius of architecture seems to have shed its maledictions over this land." But, he went on, "perhaps a spark may fall on some young subjects of natural taste, kindle up their genius, and produce a reformation in this elegant and useful art."

That is precisely what Jefferson himself did. An early source of inspiration was Andrea Palladio's *The Four Books of Architecture*. He eventually had no fewer than five editions of this internationally influential treatise on classical architecture in his library. Direct stylistic parallels can be drawn between Monticello and some of Palladio's celebrated country houses in the Veneto region of northeastern Italy. But more essential in understanding the link between the two architects is the fact that Palladio's serene temple-like façades often concealed working farmhouses and barns. Although some of his villas were conceived as pleasure pavilions, many had far more practical purposes. That motivation came straight from antiquity, and as a young man Jefferson copied lines from the Roman poet Horace that express the sense of independence and self-reliance which farm life could afford: "Happy is he who far from business,/like the first race of man,/can till inherited lands with his teams,/free from all payment of interest."

Jefferson began designing Monticello in 1768, when he was twenty-five. Unlike the builders of other great Virginia houses, he decided not to site his homestead in low-lying terrain but instead, almost defiantly, placed it on a nearly 900 foot high mountaintop in Albemarle County (120 miles southwest of Washington, D.C.) which he had known and loved since childhood. The inexperienced amateur adapted the floor plan from one of the less interesting pattern books that abounded at the time, and the two-story porticoed façade was taken from Palladio's Villa Pisani. The result, however, was rather tight, a respectable design but no more. Construction began in 1770, two years before he married Martha Wayles Skelton, but it proceeded in fits and starts during



Among Monticello's historically correct Doric details is the dining room's plaster frieze with its alternating pattern of flowers, *above*, and cattle skulls. The motifs refer to farm life on the estate. Jefferson, in an aquatint after Thaddeus Kosciusko, *above left*, studied the architecture of antiquity during his years in Europe.

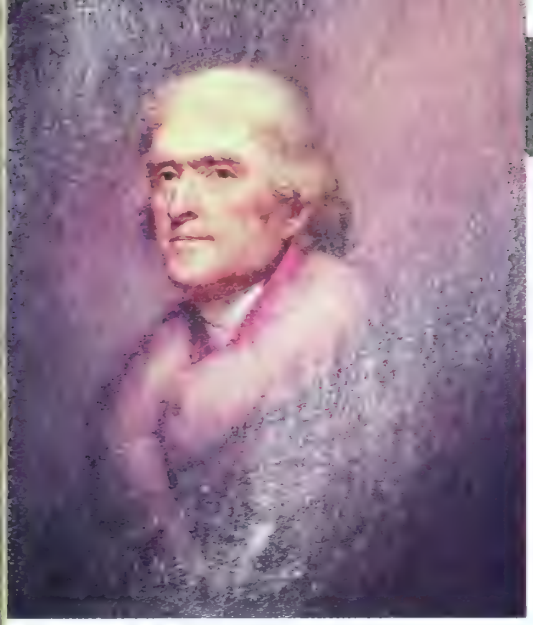


No scheme was too small for Jefferson's attention, including his sketches, *above*, for curtains. Monticello was a haven from the strife of his public career, symbolized by an 1809 cartoon, *left*, showing him being robbed by both George III and Napoleon.





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THE HOME OFFICE

Jefferson's private study provided him with a handsome setting in which to think, write, and carry out the innumerable tasks of his multiple careers

the decade that witnessed the War of Independence in which Jefferson's bold political leadership played such a crucial part.

The house was largely finished by the time Jefferson left for France in 1784 (two years after his wife died), but things he saw during his foreign sojourn would cause him to remodel Monticello radically after his return. Jefferson was not the only American for whom contact with the buildings of Europe—and particularly those of the ancients—would have a transforming effect. But he was certainly one of the first and among the most able to synthesize those prototypes for specifically American purposes. Paramount for him was how to present the nascent democracy as a credible member of the family of nations through a distinctive but noble architecture all its own.

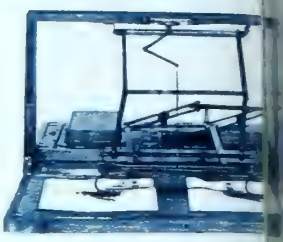
During his Paris years, Jefferson enlisted the French neoclassical architect Charles-Louis Clérisseau to make measured drawings of the Maison Carrée, the Roman temple at Nîmes, which served as the design for Virginia's state capitol. And Jefferson, as he wrote, was "violently smitten" with a new Parisian showplace, the Hôtel de Salm, which rose directly on the Left Bank of the Seine during his diplomatic posting. Designed by Pierre Rousseau, that luxurious private house—with its low dome, projecting central bay, and two stories masquerading as one—contained a number of concepts that Jefferson would later apply to Monticello in his never-ending quest for the perfect residence, a maison de plaisance for the New World.

From the French he also picked up what they call a "manie de bâtir"—an obsession for building—and after he was elected vice president of the United States in 1796 (a position that then required very little attendance in the capital), he began in earnest to remake Monticello into the paragon he had long dreamed of. Large portions of the old structure were torn down, including the upper part of the two-story portico, and the house was substantially expanded and reconfigured. "Architecture is my delight," Jefferson said with unabashed pleasure, "and putting up, and pulling down, one of my favorite amusements."

The joy Jefferson took in giving material form to his fertile architectural

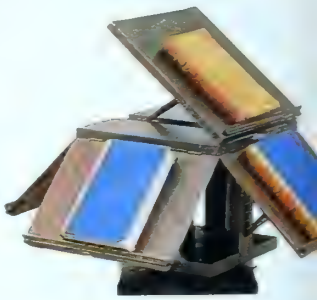
(Continued on page 174)





STATE-OF-THE-A OFFICE MACHIN

TO KEEP UP WITH TH MANDS ON HIS TIME NATIONAL FIGURE. FERSON, IN AN 180 BY REMBRANDT PE *ABOVE LEFT*, SOU NEW ITEMS TO EAS WORK LOAD. A PAR LAR FAVORITE WAS POLYGRAPH. *ABOV* EARLY DUPLICATIN CHINE BY JOHN I HAWKINS AND CHA WILLSON PEALE WHI CORPORATED IMPR MENTS BY JEFFERS COPIES, WITH A SEC PEN, AS ONE WRITES *LOW:* THE REVOL WALNUT BOOKSTA ATTRIBUTED TO JEF SON AND MAY HAVE MADE AT MONTICEL JOINERY. *BELOW L* THE SWIVEL CHAIR I PRIVATE STUDY HAS A BENCH FOR COMFOR





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Shtick Style

Comedian Richard Lewis ad-libs in his Hollywood Hills house



Richard Lewis poses with a screen and clock by Michael Joannides and a Pierro Fornasetti umbrella stand, all available at Modern Living, L.A. *Opposite:* Perched on a credenza from Dialogica, L.A., are clocks by Pedro Friedberg. A work by Carl Nicholas Titolo hangs at left, under a sconce by Mark Brazier-Jones. Details see Resources.

Portraits, George Lange

When I was growing up, my mother, who covered practically everything of value with plastic or doilies, never let me put anything up on the walls of my room. Little did she know that when I got this house—my first—in the Hollywood Hills, I would go *absolutely* the other direction. I decided to put everything I cherish on the walls—and every other surface—and not care.

Photographs by Grey Crawford

Produced by Pilar Viladas

Luis Buñuel and Salvador Dali might have shot a short film in this house. If I ever get married, it's going to be in the prenuptial agreement that my wife can't take down my Mickey Mantle photos.

One of my friends says that visiting my house is like walking through my soul. Everything in the house certainly says something about me—for example, the screen, designed by Michael Joannides, with all the keyholes. It reminds me of when I was just starting out and so many doors seemed closed to me. But it also reminds me of those that *have* opened. To somebody who walked past Carnegie Hall broke, it means a lot to have performed there.

Among my favorite objects are the angels made by Pedro Friedberg. I love them—they're wayward angels. Another artist whose work I collect—and I

Everything I cherish is on the walls—and on every other surface—of my house





Lee Weitzman designed the dining room chairs and table, adorned with an autographed photo of President Clinton, Fornasetti plates, a candelabra by Borek Sipek, and numerous souvenirs. *Below:* The living room's Guitar chairs by Fornasetti are from Modern Living.



Weitzman designed the bed and the mirror, which reflects a reproduction of a Frank Lloyd Wright window.

must have twenty of his paintings—is Carl Nicholas Titolo. He's a combination of Max Ernst and Mel Brooks. Every time I look at one of his pieces, I find something new.

I have quite a few chairs—or "a hundred and fifty thousand uncomfortable chairs," as my friend, J. D. Souther, the singer and songwriter, said. I mean, I have chairs



If I get married, it's going to be in the prenuptial agreement that my wife can't take down my Mickey Mantle photographs



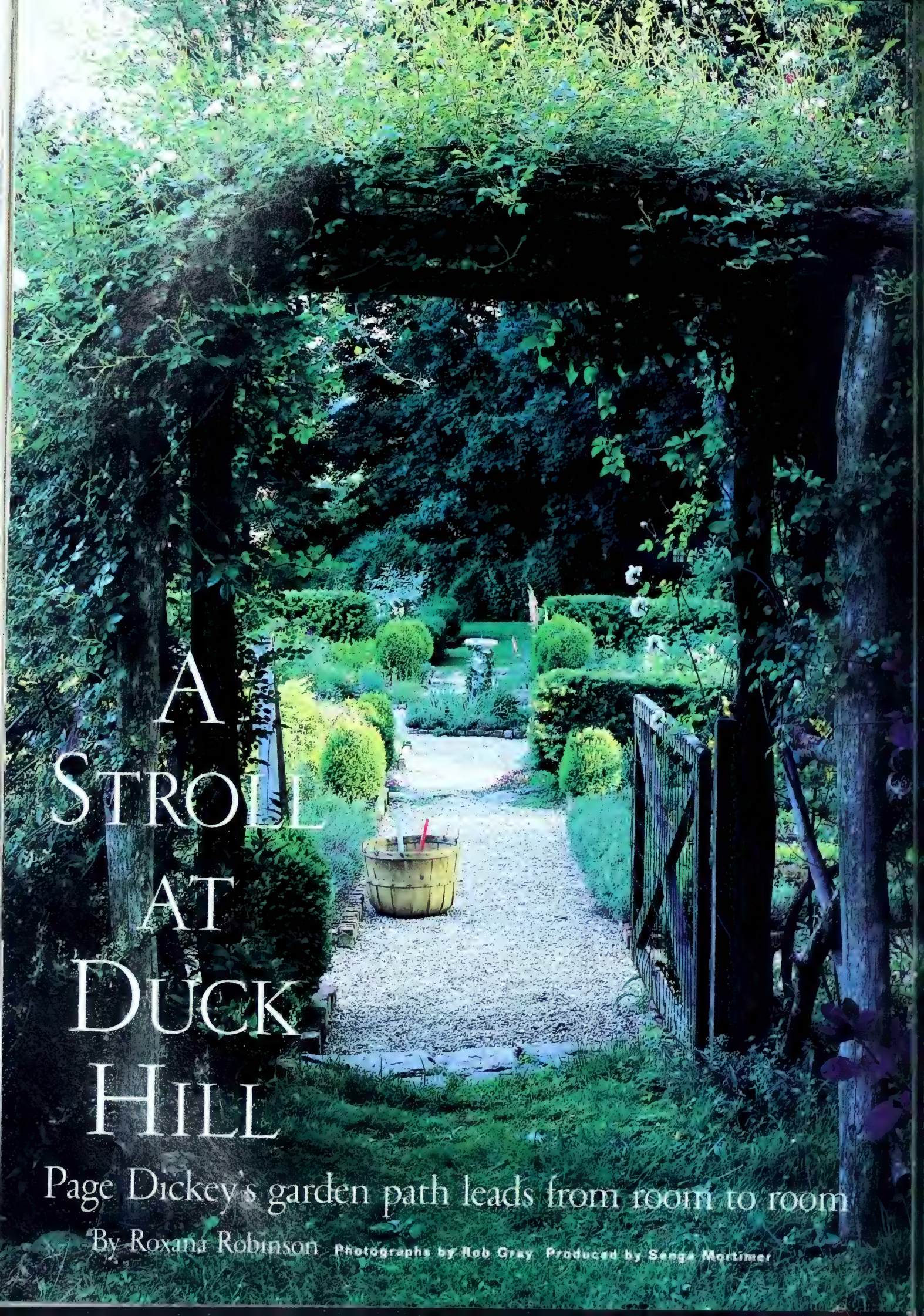
y Philippe Starck and
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ean Guillevic that I
particularly love because
t reminds me of E.T.,
nd none of them are
xactly La-Z-Boy
ecliners, but I like the
way they look. There
are chairs that I find
comfortable, but they
happen to be in other
people's houses.

My kitchen is great, or so I'm told. Friends walk in and say, "Wow! This is top-of-the-line stuff!" I say, "It is?" I once dated a chef, and to impress her, I bought the best pots and pans in the world. She was impressed. That was two years ago, and those things *have not moved*. I rarely ask people to dinner—my dining table is so crowded with objects that it looks like the wrap party for *The Shining*—but when I do, I order dinner in. The sad thing is, then I have to take everything off the table. ▲



In Lewis's kitchen, *left*, the pots and pans are just for show; Lewis has never even turned on his stove. *Below:* Jean Guillevic's Minotaure chair, from Murray's Iron Works, L.A., sits next to a Hirshfeld caricature of Lewis.





A Stroll at Duck Hill

Page Dickey's garden path leads from room to room

By Roxana Robinson Photographs by Rob Gray Produced by Senga Mortimer



Page Dickey sketches in the White Garden with Maisie, her Scottish deerhound at her side. Foxgloves tower behind lacy feverfew, a delicate foil to the giant foliage of *Rosa sieboldiana* 'Elegans'. *Opposite:* Roses and fall-blooming clematis climb the arbor leading to the vegetable garden and the herb garden.



SOME OF US DREAM OF LIVING AN ALTERNATE life. In this dream we live in an old farmhouse, set deep in a green countryside, with horses in the paddock and geese in the yard. Inside, bread is rising, filling the silent air with warmth during the long afternoons. We ourselves are outside, in the garden, blissfully at work. We know that when we finally yield to the darkening summer evening, supper will be ready. This is a very good dream, and those who share it should know that someone—Page Dickey—is actually living it.

Page Dickey lives in the wildest and northernmost reaches of Westchester County, New York. At Duck Hill, their three-acre property, Page and her husband, Chick, keep four cats, three dogs, two horses, a dozen chickens, six ducks, and a pair of geese. Chick, who is a lawyer in New York City, stops in the barn to do the early feeding before leaving for the train. In the evenings he reacclimates himself to the country by cooking dinner. Page's days are spent in the country, where she looks after the animals, does the food shopping, bakes the bread, and, most crucially, is the full-time gardener.

Being the full-time gardener at Duck Hill is serious business. To start with, it meant designing these lush and romantic gardens. Like all good designs, this one seems inevitable, as though things could not have happened any other way. The gardens seem to have grown there by themselves, perfectly matching the house and setting. But perfection does not occur by chance, and when Page arrived at Duck Hill twelve years ago, she had been gardening, and thinking about gardening, for decades. From the exuberant jumbles of her first efforts, her style had become more sophisticated, influenced by Beatrix Farrand, Vita Sackville-West, Russell Page, and her favorite American garden writer, Louise Beebe Wilder. Instead of simply lining up her favorite flowers, the Duck Hill designer wanted to create a whole, "to paint a picture."

During her first summer at Duck Hill, Page touched nothing, though the grounds were filled with weeds and scrub. She only walked and watched: where the light fell, where the wind rose, where the paths appeared. She identified the best trees and analyzed the soil. It was not until

Japanese holly hedges wall the White Garden, *opposite*. In the foreground the peony 'Krinkled White', foxgloves, and Siberian iris brighten the south border; *Nepeta x faassenii* and *Baptisia australis* add touches of lavender blue to the north border. *Above:* Polly, the West Highland white terrier, guards the courtyard. Crab apples flank the approach to the front door. *Below:* The plan shows how garden geometry aligns with the 19th-century house.

winter that she began to plan. The basis for the design was the house, an early nineteenth century neoclassical building. Formal and symmetrical in structure, but modest and unpretentious in scale, it determined the style and feeling of the gardens.

From the three main doorways Page laid out walks perpendicular to the house, and on these axes she centered the gardens. The character of each garden relates to the door it serves. The most formal is the face Duck Hill offers a stranger outside the present front door to the north: the graveled courtyard with four tidy box-rimmed squares, each containing a neat crab apple tree. Perennially handsome, the courtyard depends for its elegance on foliage and structure rather than on flowers, though when the trees bloom it turns radiant. On the south side of the house, beyond the original front door, stretches the Main Garden, with the feel of an old-fashioned front parlor where formal calls are paid. The generous square



1 House
2 Courtyard
3 Main Garden
4 White Garden
5 Herb Garden
6 Vegetable Garden
7 Nasturtium Border



Allium, lavender, mint, oregano, sage, tansy, thyme, and other culinary and medicinal standbys fill brick-edged beds in the herb garden. Boxwood balls punctuate the rectangles outlined by Japanese barberry hedges and gravel paths. This tidy framework sets off the romantic profusion of Hall's Japanese honeysuckle and the rose 'Silver Moon' twining the arbor beside a beautybush.

Formal but modest in scale, the gardens reflect the style of the old farmhouse



Instead of lining up flowers, Dickey thought of her garden design as "painting a picture"





of deep beds is full of color and bloom, crowded with peonies, daylilies, and old roses. Beyond it, through the privet hedge, lies a smaller shaded haven: an inner chamber, like a bedroom. Here is the White Garden, private and quiet, misted with fragile masses of cranesbill and campanula, astilbe, phlox, and anemone.

The most informal gardens are a few steps away from the kitchen where the double French windows stand wide open in summer. Here is the enchanting herb garden, a sensual feast, scented, flowering, and shimmering. Here in profusion are thyme, oregano, mint, lavender, cottage pinks, nepeta, and their sweet and fragrant kin. Up a little rise toward the barn is a tiny vegetable garden, neatly fenced against marauding geese and chickens. Beside it runs the new Nasturtium Border, named for its colors—yellows, oranges, and reds—not its contents.

While Page is gardening, her uniform is a T-shirt, painter's pants, and a baseball cap. "It would be so romantic to wear one of those wide-brimmed straw hats," she says, "but they're hot and they fall off. This is more practical." And it is practicality, of course, that sustains the romantic vision of Duck Hill. From April through July, accompanied by her dogs, Maisie, Polly, and Truff, Page often works from dawn straight through to dusk. Originally, she did everything herself, including the grueling double digging, and she (and her two sons) built both the rustic fencing around the vegetable garden and the vine-laden arbors in the herb garden. She plants, weeds, waters, and



There is nary a nasturtium in the Nasturtium Border, *left,* which takes its name and palette from the annual's characteristic range of warm-colored flowers. In this stretch of the border, wild black-eyed Susans, calendula, lady's-mantle, daylilies, sweet pea, and hollyhocks supply yellows, oranges, and reds. *Below:* Red nasturtiums are present in one of the vegetable garden's germander-hedged beds, next to the lettuce. Chicken wire keeps out marauding geese. *Opposite above:* A view of the same garden earlier in the summer, with the barn beyond, takes in the purple smokebush to the left of the arbor. *Opposite below:* Cooler tones prevail in the northwest corner of the Main Garden, which mingles pink peonies and roses with pale yellow bearded iris, mauve and white foxgloves, and silver *Stachys byzantina.*

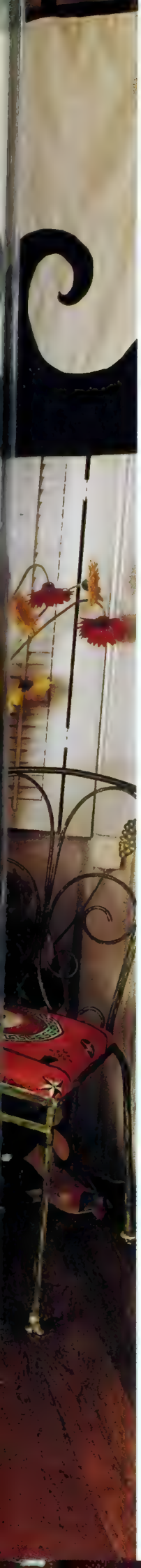
battles pests and diseases, though her tactics here have changed. "I used to spray the roses all the time. I even sprayed many of the trees. Now I never spray the trees, and I very seldom spray anything in the garden. The only pesticide I ever use is a biological one, and the only fertilizers I use are wood ash, horse manure, and compost." The plants, apparently, approve her methods: this garden thrives.

In the long winter months when Duck Hill is asleep, Page is not. She continually reconsiders the borders, planning and replanning. Besides her own gardens, she occasionally plans others, and she recently completed the handsome herb garden at the John Jay Homestead near Katonah, New York. But Page now has another winter occupation. Several years ago she wrote and illustrated a gardening diary as a Christmas present for Chick and their five grown children. Urged to do a public version, she produced the beguiling *Duck Hill Journal: A Year in a Country Garden* (Houghton Mifflin), illustrated with her own drawings and watercolors of the place and the animals. Now, in her spare time, she is writing her next book, *Village Days,* sketches of life in the Westchester County countryside.

For those of us who will never live out this particular dream, it's comforting to know that someone else is doing it for us. It's good to know that Page Dickey is there at Duck Hill, rising early, working hard, and filling her own small space with brilliant drifts of color, clouds of fragrance, the clack of geese. ♠




FORNASETTI





Like Thumbelina, who kept house in a nutshell, Angel Dormer, assistant and muse to fashion designer Todd Oldham, lives in an impossibly tiny Manhattan apartment. Sprite-sized herself and always turned out in Oldham's madcap clothes, she claims she'd much rather stay home in her "cave" than hit the big city. Having spent three years in the visual department at Barneys New York, Dormer, not surprisingly, approaches her own space as an "ever-changing display land" which allows her to indulge her passion for "collecting, arranging, and rearranging."

In a flat that can be traversed in four strides, the Pottsville, Pennsylvania, native seems to have it all, including a bed that tucks neatly into a living room wall. The apartment also boasts unexpectedly generous closet space—an essential amenity, after all, for a fashion plate.

Dormer says Oldham's influence surfaces in the wacky melee of pattern and color she surrounds herself with, but the handiwork is all her

Angel Dormer, *left*, poses à la André Kertész in her studio apartment wearing Todd Oldham silk prints and stripes. The rug is made of runners she found at ABC Carpet & Home, NYC, and nailed in place. She sewed the curtains from scrap canvas and velveteen. The sofa is covered in a John Kaldor fabric from Paterson Silks, NYC, applied with a glue gun. *Above:* Dormer's painting of a friend's dachshund. *Right:* Harlequin fabric from Todd Oldham's 1993 spring collection. Details see Resources

By Amy Taran Astley

Photographs by Ruvén Afanador









own. The geometric acid-toned ru was fashioned from "three dollars foot" runners that she nailed in place and the sectional sofa—"Only or half would fit, so I left the other on th street"—is covered in fabric glue gunned to the original upholstery. Using canvas remnants, Dorme sewed half curtains and appliqué them with black velveteen cutout "shaped," she says, "like big eye lashes." Her homemade leopard spotted and patchwork pillows—evidence of her training as a textile designer—are stacked on ever chair. "It's boring to live in a neutra environment," she insists. "Peopl should get over their fear of patter and immerse themselves in a mix."

For architectural details, she ap plied a Sharpie marker to the wall and achieved instant scalloped mold ings. Then she "vastly improved" the brick fireplace with painted polka dots and put the space to use as a pic ture gallery and studio where she sit cross-legged and paint thumbnail canvases o "anything precious and sweet," such as friends pets. The kitchen wall is chockablock with flea market paintings; land scapes and still lifes by her father, Devlin, and sister, Maria; and a changing array of her own lilliputian pictures of dogs, birdcages, and hats. Says Oldham: "I love visiting Angel's house because it's like a tiny museum show. Her style is eclectic, luxurious, and pedestrian—all at the same time." It also hangs together. A stuffed bird perched on a doorknob echoes a favorite subject in her paintings; Fire Island rocks line the fireplace and are heaped in a red bowl that appears in a still life; and Piero Fornasetti faces ("details from a Fornasetti book," she confesses) peer out from little frames propped here and there. "A house," explains Dormer, "is like a jewel box. It's a place to keep your dearest treasures." ▲

Dormer's homemade whimsy. *Clockwise from top:* The polka-dotted fireplace put to use as a studio and picture gallery. A collage of paintings on the kitchen wall. Tom Bonauro's blue-line photograph of a rose on a living room shelf against hand-cut stars. A Todd Oldham handbag filled with gerbera daisies.



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October 12, 1991: the newest house in Cummington, with those who built it that morning.

Raising Their Own Roof

On a blessedly clear day not long ago, some fifty friends, relatives and timber-framing groupies gathered on a Massachusetts hillside. They had come together to peg and hoist the wooden skeleton of a hall-and-parlor colonial-style house. And when the frame was finished, a few of them cried, and many of them formed a circle around the frame and danced.



Vickie and Jay Dwight.

By Eve M. Kahn

Produced by John Ayman



To the Dwights'...

This is ritual neighborly love, nineties-style, and it has brought Jay and Vickie Dwight within sight of realizing the classic American dream of escape from city to country. For the moment the Dwights are Manhattanites who spend their days in workplaces that fresh air scarcely reaches: she manages a high-art photo lab where vinegary chemical fumes pervade even the lobby; he, a parquet artisan, labors over flooring amid sawdust clouds. But by the end of this year they will be settled in the tiny Berkshires town of Cummington in a three-bedroom house of their own making. And there, they say with earnestness, they will raise children and a garden, perhaps set up a bakery for Vickie and a workshop for Jay, and earn just enough money to thrive.

They have encountered obstacles, but never have they been close to defeat, partly because almost all of their friends and relatives helped them raise the house frame, so defeat would have been embarrassing, but mostly because Jay cannot imagine a future anywhere but in his woods. He is that rare inspiring soul who quotes Wordsworth on love for nature and collects urban-flight memoirs with titles like *Eden on a Country Hill.* He also collects seeds from especially handsome trees in Central Park in Manhattan to give the offspring a chance for an unpolluted future in the Berkshires.

As for Vickie, she supplies the other half of this *Green Acres* story. She readily admits she's not sure she can tolerate rural isolation and sometimes jokes that she might hook up a television set to the neighbor's satellite dish.

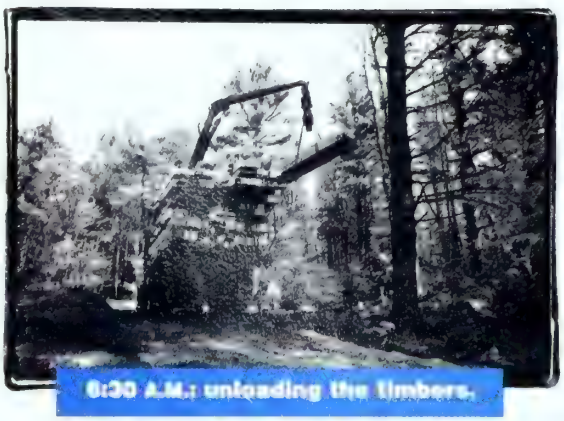
Jay's passion for pastoral settings arose on his grandparents' cattle ranch in California where he spent peaceful childhood vacations and idolized the ranch foreman, who could rebuild a Caterpillar with ease. "I learned on the ranch that you can be owned by a place," Jay says. At Amherst College in the early eighties Jay happened to rent a room from an elderly couple who happened to know a nonagenarian ready to sell her land in Cummington to someone eager to tend it lovingly. The land became Jay's in 1989, by which time he had met and married Vickie and had begun eroding her resistance to rural life. He started hoarding bedding, pillows, bowls, dishes, with the intention of moving these items to the country someday. And on their honeymoon they bought a book on timber framing—conveniently, the book's coauthor, Jack Sobon, lives a few miles from Cummington and is a kind of Wordsworth of timbers.

In *Timber Frame Construction: All About Post-and-Beam Building* (Garden Way Publishing), Sobon writes of tree worship: "Trees don't live forever, except perhaps the giant sequoias of California. They die anyway. By cutting them down and using them in a building, I give them a new life and a chance for immortality. . . . Countless hands will run over their grains and countless eyes will appreciate their beauty." Sobon has planned and raised a dozen houses during sixteen years and marvels, he says, at the way "house-raisings become milestones in people's lives," like weddings and births.

The Dwights' house is, like all of Sobon's designs, sober and snug. Three bedrooms crown the living-dining room; a one-story kitchen protrudes at the back, and the unornamented shell resembles scores of eighteenth-century New England predecessors so as not to clash with the neighborhood. (The neighbors include poets who dabble in ceramics and sheep raising.)

When the house was being designed, says Vickie, money ran low and emotions high: Jay argued for a long-lived metal roof but ultimately lost out to her taste for wood shingles, which are decidedly quieter in a rainstorm; she craved a grand kitchen, while he stressed the high cost of heating.

When plans were made final two years ago, Sobon, along with David Bowman and Steve Westcott, began collecting fallen trees and


8:30 A.M.: unloading the timbers.


8:00 A.M.: the first posts rise.

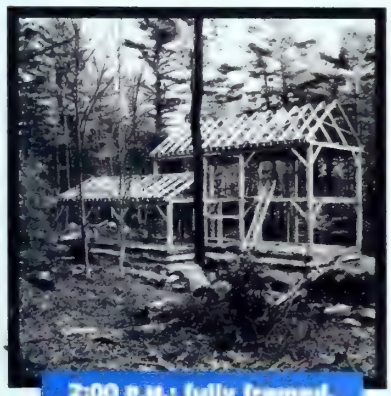

10:00 A.M.: pegg

carving them into mortised and tenoned posts and beams that fit like puzzle pieces—no nails, no power tools. The Dwights even know which timbers came from which trees. When the three woodsmen finished, they called upon the local timber-framing co-op, whose members assist at one another's raisings, and the Dwights invited parents, siblings, co-workers, and nodding acquaintances. Work commenced at 8:00 A.M. Amateur fumbling caused one sugar maple slab to slip from its place, but it hurt no one—it's now in the upstairs bathroom. Every other mortise seemed to settle right into its intended tenon, and by 2:00 P.M., everyone was sating hunger on barbecued tofu and hot cider that Vickie and sous-chefs had prepared.

Now Jay works alone every weekend applying finishing touches like rough-textured tinted plaster, which will never require painting and can be patched invisibly. When he slows down, he often finds himself admiring the perfectly square, level, and plumb rooms, and sometimes he imagines how much his handiwork will impress his grandchildren. He thinks, too, about raising another structure on the site, this one a workshop-studio where he can explore painting, sculpture, and woodworking.

And Vickie is planning her Manhattan-caliber bakery menu, anxious all the while for the plumbing fixtures to be installed so that she can take a long hot bath overlooking the hillside she is learning to love. ▲

A house-raising is a milestone, like a wedding or a birth



2:00 P.M.: fully framed.



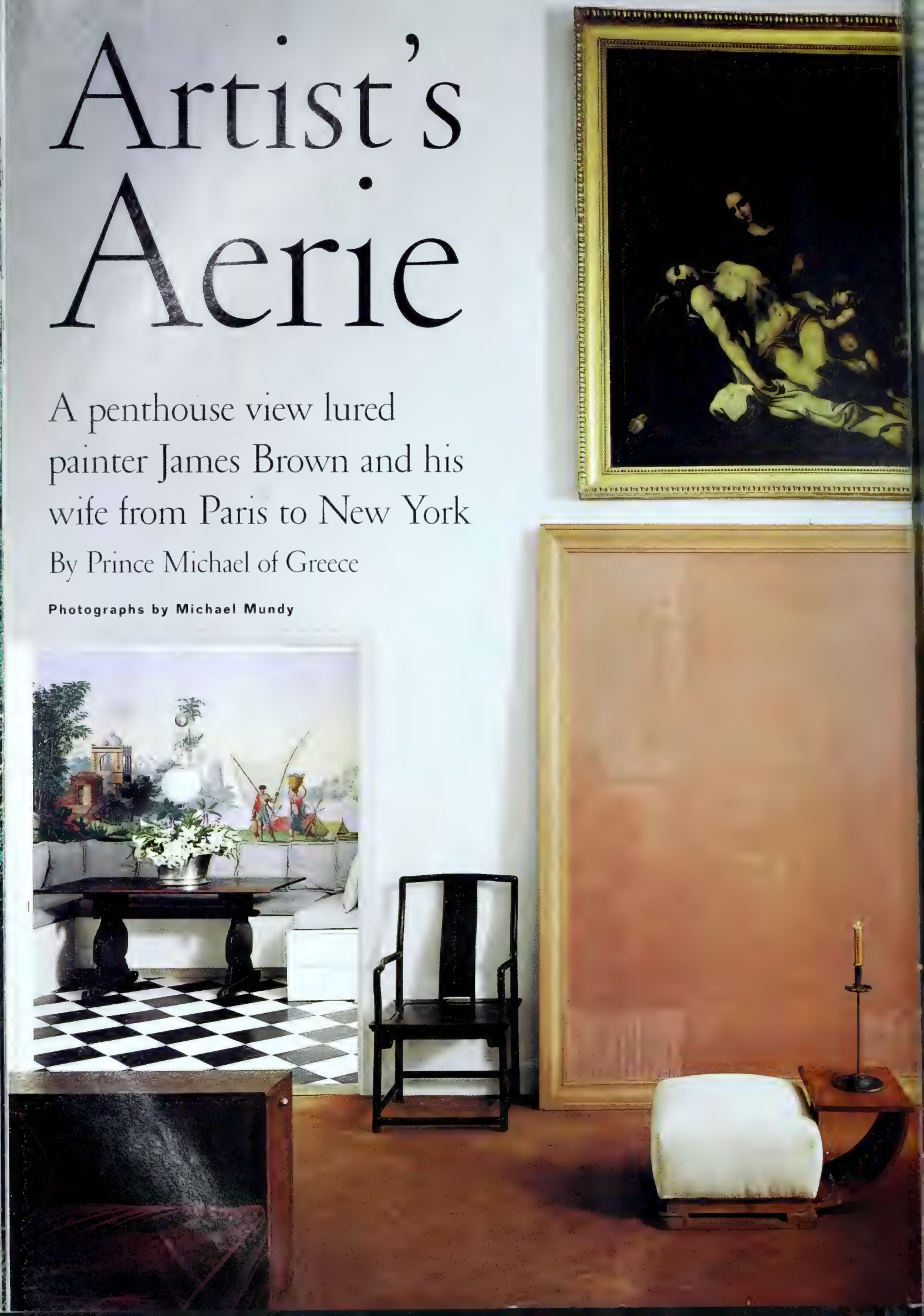
One year later.

Artist's Aerie

A penthouse view lured painter James Brown and his wife from Paris to New York

By Prince Michael of Greece

Photographs by Michael Mundy



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Pietà above
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FORMATION OF ANIMUS

SHORTLY AFTER THEY WERE MARRIED IN PARIS FIVE years ago, artist James Brown and his wife, Alexandra, came to New York for a visit. "A friend from New York had come to our wedding," the artist recalls, "and when she got back, she saw a photograph of this apartment in a magazine. It was in ruins. When we arrived a few weeks later she told us about it, in case we might want an apartment here. 'Impossible,' I answered. 'We never want to live in New York. We are perfectly happy in Paris.' But the apartment was just around the corner from where we were staying, so the following morning I went to see it. It was unbelievable: a grand crazy ruin perched atop an elegant prewar building, with sweeping views and spectacular light. But the windows were broken, there were leaks everywhere, and it had no kitchen. I took Alexandra to see it immediately. Although it was completely wild, we bought it at once and decided to live in New York because of this apartment. A fait accompli!"

The lower Fifth Avenue building where the Browns are now ensconced with their two children, three year old Degenhart and one and a half year old Cosmas, was once a hotel. It has a richly decorated lobby with wood paneling, brass fixtures, ornate moldings, and elevators frequented by people so various that one can only presume the walls are hiding an inexhaustible spring of eccentrics. After these Felliniesque elevators, the Browns' apartment is extraordinarily light, free of suffocating curtains, with huge windows open to unobstructed views of the city, north to the Empire State Building and south to the World Trade Center. The couple made only the necessary improvements—no decorators, no decoration. "We didn't want to be prisoners of an apartment," says James. "We just wanted a big empty space where we could put our things, and lots of flexibility."

"Nothing solid, nothing fixed," adds Alexandra. "I enjoy rearranging the furniture every few months. It gives me a fresh view." An Austrian born in Karachi in the ruins of the Raj, Alexandra descends on her mother's side from an illustrious line of central European grands seigneurs. (There are rumors that among her ancestors was a noble she-vampire.) She insists that she and her husband are not serious collectors. "We are amateurs," she says. "We are not interested in the historic and long-term commitments of collecting. We don't care about provenance. We follow our instincts."

All the same, James has a collector's eye and passion. He bought Native American artifacts and jewelry as a southern California teenager and gathered shells and pebbles from which he created fantastic objects. Now that he



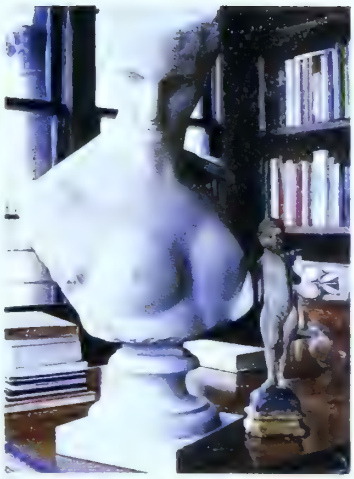


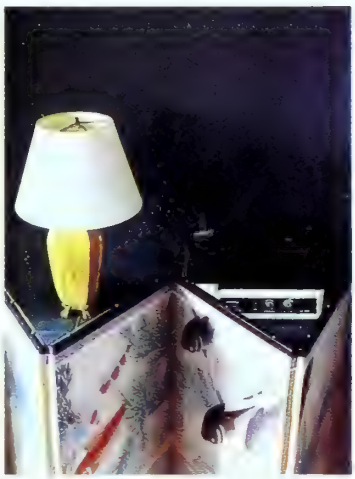


An oversize table, *opposite*, designed by Charles Rohlfs, anchors one side of the living room; on the other, *right*, a Marcel Breuer Laccio table and two Memphis Milano silver footed bowls by Ettore Sottsass accompany a 1920s sofa that doubles as a bookcase. On the mezzanine are an early Brown canvas and a large Japanese storage chest; underneath is an Andy Warhol diptych. *Above right:* Alexandra and James Brown with Degenhart and Cosmas. Details see Resources.









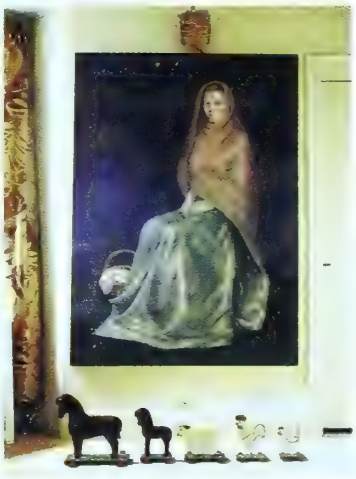
We are amateurs," says Alexandra Brown. "We don't



The hinged mirror, lamp, and the bedside table in the master bedroom, *opposite*, come from Grossberg's Hesslein house. *Left:* In the adjoining sitting area a pair of Stickley chairs face a comfortably worn sofa. Some of the artist's 19th- and 20th-century Pueblo pots line the top shelf. *Clockwise from top left:* On the living room mantel, silver and coral vases of Brown's design under a Dana Garrett painting. Figures large and small on a desk upstairs. A folding screen concealing a humidifier. German silver on a Japanese chest. In the children's room, a portrait of Alexandra by Julia Condon. Brown and his younger son.

care about provenance. We follow our instincts"







MICHAEL O'BRIEN



has built an international reputation as a painter—he is represented in New York by Leo Castelli and shows regularly throughout Western Europe—he has many more options. During the couple's many travels, he tends to disappear around corners and return with wonderful finds.

Among his acquisitions is an array of twentieth-century architectural furniture. Several of his favorites, including the hinged mirror and small tables in the master bedroom, come from the Hesslein house in Nuremberg designed in 1930 by architect Carl Grossberg. The living room houses a 1907 table by Charles Rohlfs, a stool made by Viennese émigré architect Rudolph Schindler for the Van Patten house in Los Angeles, a Marcel Breuer table, and a black iron floor lamp that is, says James, "reputedly a Frank Lloyd Wright design."

There are also eighteenth-century Chinese armchairs, Japanese tansu chests for storage, and contemporary and old-master paintings—among them a huge Pietà attributed to Annibale Carracci—as well as Pueblo pottery and twentieth-century silver from Germany, Austria, and Mexico. "Mexican silver from the 1940s is magnificent," the artist says, "very strange."



For painting James keeps a studio in the illustrious if somewhat seedy Chelsea Hotel. "For many years I had a studio downtown," he says, "but I always wanted a place in the Chelsea because I liked its history and the stories of the people who lived and worked there. The studios are neither grand nor huge nor magnificent, but there's something very appealing about working there."

Perhaps the presence of so many artistic ghosts is inspiring? "No, but then I don't find anything inspiring. I never took inspiration from a studio or a place. I do go there every day—and that is inspiring." ♠





In Brown's studio, *right*, in the Chelsea Hotel, three canvases from the *Black and Blue* series, 1991–92, lean against a series of ink drawings collaged on Japanese cotton. The armchairs are from the Hesslein house. *Left, from top:* The Empire State Building from the studio window. In a corner, a ceramic bust and two new paintings from his *White Shrine* series. *Salt Notes*, a bound book of Brown's lithographs and etchings, with a small *Stabat Mater* in a frame designed by the artist.

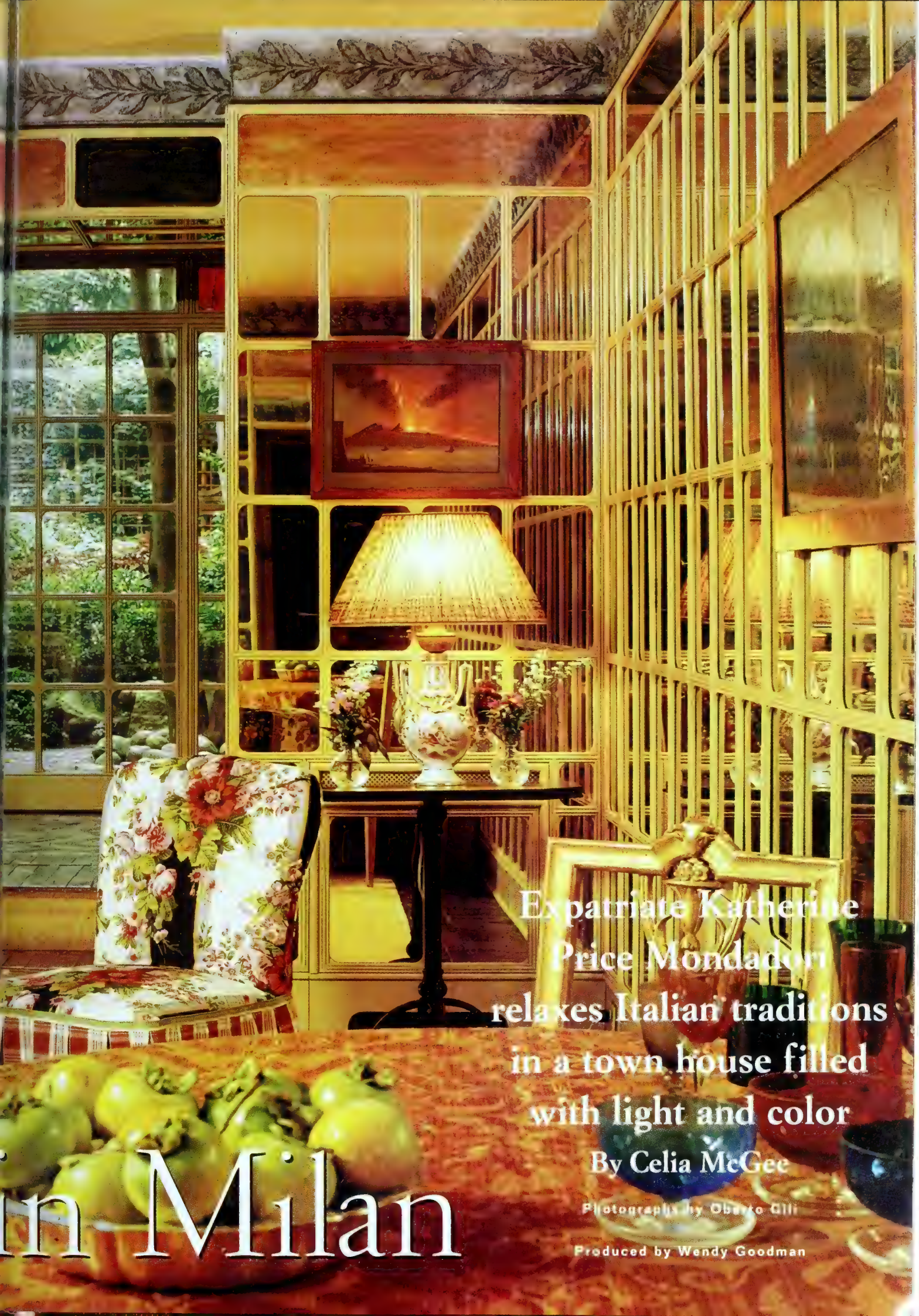
'The studios are not grand or
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omething appealing about
vorking in the Chelsea Hotel"





Katherine Price Mountalovi and decorator Paolo Grata Terrazzolo wanted to create the sense of a 19th-century salon in a sitting room where mirrors enhance light from the garden and furniture is upholstered in a floral fabric that picks up on the flowers outside. The gilded chairs are Russian, and the paintings of Vesuvius are part of a collection of Neapolitan gouaches. Details see Resources.

An American



in Milan

Expatriate Katherine Price Mondadori relaxes Italian traditions in a town house filled with light and color

By Celia McGee

Photographs by Oberto Gili

Produced by Wendy Goodman

EUROPEANS ARE BETTER THAN AMERicans at keeping secrets. There's a reserve that goes along with having different manners. The same holds true for much of the Old World's architecture, which in that way defies change and time. In Milan, a somber elegant seriousness cloaks the metropolis's patrician neighborhoods, where stone façades seem to want to hide the fact that anything exists behind them but the business drive and love of order for which the city is known.

All the more surprising are the house and garden of American-born Katherine Price Mondadori beyond a dignified turn-of-the-century wrought-iron door in central Milan. "The house is about color, children, friends, and dogs," she says with an accent that, after more than twenty years abroad, is more Lombardy than North Carolina. Although nothing in the house is American, unless you count a splendid Jackson Pollock drawing, there's an American breeziness and modernity that suggest how she has adapted her Italian surroundings to her own self-confident expatriate style.

In light of her impending divorce from Italian publishing mogul Leo-





The living room's Marcel Breuer coffee tables, Philippe Starck side table, and brightly colored stretch velvets have given the turn-of-the-century house a jolt of modernity. *Opposite:* Price Mondadori with her sons, Filippo and Francesco.

nardo Mondadori, who lives amicably close by, she wanted to change the house they had shared to reflect her new life. "Before, it was very stuffy, full of furniture that was so precious my children couldn't move around in it," she says. The children are Francesco, nine, and Filippo, six, and there's the Jack Russell terrier, Petunia, and the Newfoundland, Rollo. "I wanted someplace really happy where my children could jump up and down. I can't stand heavy brown wood anymore." Dark, formal, inherited furniture represents to her a dark, formal, inherited way of life. "It's a very closed society," she says of the Milanese circles she married into. "In the beginning it was very difficult, because they look at you strangely if you tend not to follow the rules."

> Genta's design doesn't cut all ties with the past—it has fun with them

One way Price Mondadori has broken the rules is by choosing a young, relatively unknown decorator, Turin-based Paolo Genta Ternavasio, to redo her house. Introduced to her by her talent-spotting friend Countess Marina Giusti del Giardino, Genta took Price Mondadori along on shopping sprees for the new and the different. "It was so much fun," she recalls, "which is very rare." Genta wanted interiors tailored to her fresh independent personality. "I love a house that is like a dress cut over the people," Genta says. "This is the new dress of Mrs. Mondadori. The house has become very young."

His design doesn't snip all ties with the past, it has fun with them. "I like something formal," Genta explains. "It's important to play with color, with new materials, but also with something strong like important objects or paintings." The art Price Mondadori has kept from her marriage includes Tiepolo, Picasso, and Matisse drawings, Renaissance bronzes, *(Continued on page 174)*



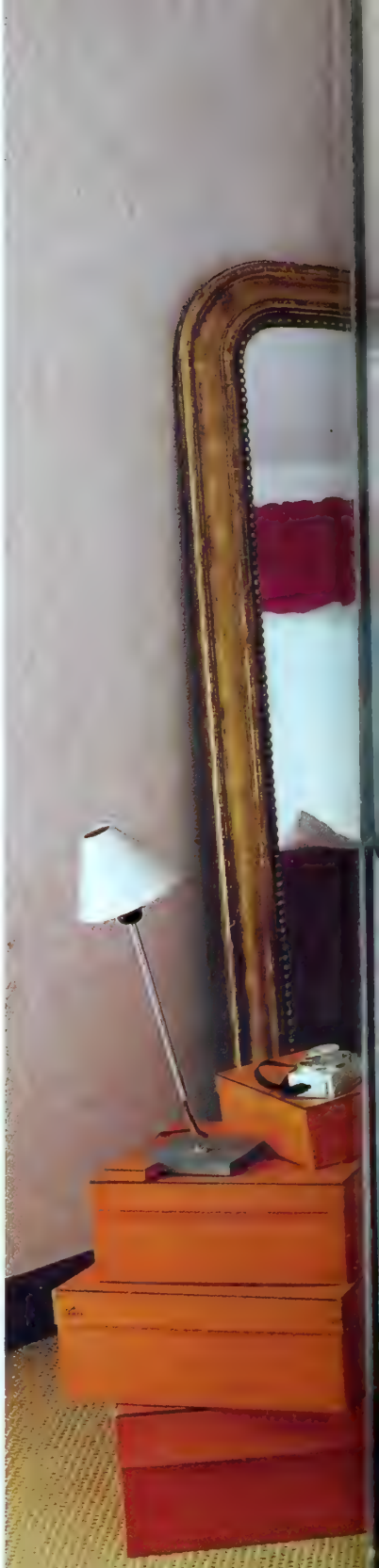


The library doubles as a dining room, with suede-covered 1950s chairs surrounding a Paolo Genta table on a David Hockney carpet, available from Stark. The ceiling fixture was designed by Jan Hanif Mohamed. Genta combined these newer pieces with a Canaletto drawing, a Chinese vase, and an ormolu centerpiece already in the house.



Behind its patrician façade, a once stuffy house has "become young"





Price Mondadori's bedroom has a mirror and Mario Schifano painting propped against the wal a fake fur covered sleigh bed, a bedside table made of Hermès boxes, and a Biedermeier stool Genta wittily wrapped in crepe paper while he and his client settled on a fabric. *Above left:* In the hall a Piranesi drawing topped by a Gilles Derain light fixture hangs above Antonio Recalcati pots on a Louis XV console. *Left:* A Picasso drawing and Italian bronzes on a Genta t are lit by an Ingo Maurer lamp.



to catch a THIEF

from designer watchdogs to voice-altering telephones

Will you sleep well tonight? You won't take the evening news quite so personally if you start taking control of the security of your house. As burglars have become more creative, so has the security industry, and much of what's new is easily deployed by the homeowner. Helen Maxwell, author of *Home Safe Home*, says, "Walk around your neighborhood. Think like a burglar." Then consider these ways, as she would say, "to harden the target."



THE LOCK

Left, right, left: **spin this keyless electronic deadbolt. You can change the combination as often as you like. At Safety Zone.**

Produced by Stephen Drucker

MODUS OPERANDI

- **When burglaries occur: 52 percent at night, 48 percent during the day.**
- **Month with the most burglaries: July. The fewest burglaries: February.**
- **Burglaries with forced entry: 45 percent.**
- **Average loss from a residential burglary: $1,143.**
- **Houses with burglar alarms: about 8 percent.**
- **Average cost of a home security system: $1,583.**

SELF

E DYE GUN

h newest in the personal
nal: Dye Witness stuns
disorients an attacker
a blast of thick foam
e face—which stains
k green for a week. Not
ertain as a stun gun
pearl-handled Colt, but
treacherous legally.
ounter Spy Shop.





FLASH GUN

ty Blanket
vicious little
ght. After
0 lumens in
es, an attacker
ded, but just
rarily. At
er Spy Shop.

HOME

THE LIGHTBULB

An innocent rap-tap on a window or the shattering of glass makes Sonar Socket twitch, and on goes the lamp. The device screws into a standard light socket. At Safety Zone.





THE DOG

"Natural guard dogs" is what Dog Star Kennels in L.A. calls its Neapolitan mastiffs and Japanese tosas. With no attack training, they will stare down the uninvited, tackle them, or bite—whatever seems appropriate.

THE FRONT DOOR

A one-eyed squint through the peephole is not particularly reassuring. Up periscope: this two-inch-wide door viewer is called Door-Scope. At Safety Zone.



THE PORCH

The average burglar tends to be shy about kicking in a well-illuminated door. This motion detector, which screws into any outdoor socket, senses activity up to sixty feet away, lighting porch and burglar. At Safety Zone.



THE ALARM

Even a burglar's nerves cannot tolerate a 110-decibel shriek on the job. Pentagon, a portable tabletop motion detector, can make noise, and a lot of it. At Counter Spy Shop.



PROPERTY

THE GATE



Americans are discovering that the first protective net around them is an architectural net: gated suburban communities are rising across the nation with housing in many price ranges. Here, Pelican Point in Newport Beach, California.



Cary Grant, highly evolved burglar, in *To Catch a Thief.*

Tighten the rings around self, home, and property to a comfortable level. A house should not feel like a fortress.

Where to find it: turn to page 159

to catch a THIEF



PLEASE DO NOT TOUCH

For the serious collector, security is a fine art

By William Sherman

STUART PIVAR, A chemical and plastics entrepreneur, had 200 guests at his Manhattan duplex last Halloween, and more than a few of them spent the evening marveling at his collection of art and antiquities. In one corner were paintings and bronzes by Antoine Louis Barye, a major nineteenth-century romantic whose works can also be found at the Louvre and at the Corcoran Gallery of Art in Washington, and on the walls all around were stained-glass windows dating from the thirteenth century and works by postimpressionists like Émile Bernard, a student of Cézanne's.

What the Halloween revelers could not see in Pivar's apartment were the invisible infrared beams, temperature sensors, and other security devices that are hooked up through special telephone lines to both the police and fire departments in a system designed to baffle even the most sophisticated thief. In 1991, 3,150 works of art were stolen in the United States and Europe, according to the International Foundation for Art Research, which operates the New York office of the *Art Loss Register*. And Stuart Pivar is only one of thousands of American collectors who know full well that a passion for fine art today, whether painting or sculpture or objets, also means investing in a high-tech antitheft system.

The basic setup for an average 3,000- to 5,000-square-foot house or apartment costs $4,000 to $5,000, with annual fees of about $1,800 (in Manhattan, but markedly less elsewhere) to monitor and maintain the system. But some collectors spend more than $50,000, sometimes considerably more, on their residential security systems, according to Brendan Gillespie, of DGA Alarm Services in Manhattan.

A typical high-tech system like Pivar's uses invisible infrared motion detectors shot at calf-height to a receiver; when a beam is broken, the alarm goes off. There are variations on the theme: motion detectors can also be placed beneath rugs or carpeting; concealed heat-detecting infrared modules, each covering an area of about twenty-five square feet, can be set to register the movement of anything with an approximate body temperature of 98.6 degrees Fahrenheit (though not sunlight or heating sources); and in the house of Stanley Grandon, a Bloomfield Hills, Michigan, ophthalmologist, infrared beams are aimed straight at paintings by, among other artists, Larry Rivers, Philip Pearlstein, Alex Katz, and Lester Johnson. "If a painting is removed from a wall," Grandon explains, "an alarm signal will be sent directly to the local police station, and the police will be here in five minutes."

"What you want from any system," says Gillespie, "is equipment hooked up to a police department or security company office that is open twenty-four hours a day and is located so you have a guaranteed alarm response time of fifteen minutes at most. That way, the thief might be able to grab a painting but not loot the house."

"The second critical point," he says, "is to put the security system on a so-called dedicated telephone line so that if a burglar somehow manages to cut the line, an alert will automatically go out. The system is armed or disarmed by entering a personal identification number, usually a four- to six-digit code."

But this is just the beginning, according to Huntington Block, the CEO of a Washington-based insurance brokerage that specializes in art collection coverage. A skilled burglar might, he says, use a meter to determine the number of amperes *(Continued on page 175)*

When you least expect it, you are most vulnerable. People assume that burglars come at night. Burglars see better during the day.

—Moshe Alon, president, Professional Security Consultants, Hollywood

Burglars often (1) are women, (2) have nine-to-five jobs, (3) live within a half mile of you.

—Helen Maxwell, author of *Home Safe Home* (New Horizon Press)

If you have a burglary, learn from it. The same burglar will probably return in six to nine months.

—Wayne Wahrsager, president, Metropolitan Burglar Alarm Association, Manhasset, N.Y.

Some New Hiding Places

THE LIE DETECTOR

Truth Phone analyzes voice stress to distinguish between honest and deceptive callers; a numeric readout betrays a lie. Suspicious workmen, suspicious wrong numbers—consider the possibilities. At Counter Spy Shop.

THE MIRROR



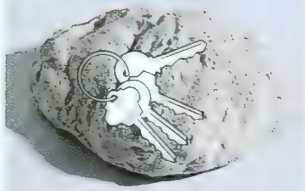
THE CAN



THE OUTLET



THE ROCK



Every amateur burglar knows about the sock drawer and the freezer. Unless your burglar makes an all-day outing of his visit, there's an even chance he might miss these decoys: wall mirror, at Bombay Co.; Campbell's soup can, at Counter Spy Shop; Wall Outlet Safe, at Safety Zone; Stash Stone, at Counter Spy Shop.

THE VOICE SCRAMBLER

Guess Who?, a "voice changer" that plugs into any telephone line, can alter vocal pitch. A woman can sound like a man. A man can sound like a woman. A child can sound like an adult. How very nineties. At Safety Zone.

Where to Find It

Bombay Co.: store locations or to order (800) 829-7789
Counter Spy Shop: for stores (212) 688-8500
Dog Star Kennels: Sun Valley, Calif. (818) 767-8442
Safety Zone: for catalogue or to order (800) 879-7070



Pavilions by the Sea

A much-traveled family creates its own paradise in the U.S. Virgin Islands

By Julie Baumgold







Pyramidal roofs crown Little Saint James island, *opposite below*, where Di and Arch Cummin and their daughters, Chandra and Savanna, *opposite above*, escape winter. *Above:* The great room combines ease and understated luxury, with Hunter ceiling fans, slipcovered George Smith furniture, a stenciled sisal carpet, and an antique West Indian table. Details see Resources.

Photographs by Jean Pagliuso

Produced by Carolyn Sollis



THE NIGHT HIS DAUGHTER CHAN- was born, Arch Cummin found nself an island to buy. The seven- two acres of scrub and volcanic k in the American West Indies was ther cheap, which appealed to ch. From the beginning his wife, , knew the house she wanted to ild. It would look as if it had been re for centuries, resting at the top the hill, a house to be stared at and nispered about.

Di spent five years going over ans with her architect, Drexel Pat- rson. Together they crawled rough underbrush, scratching their gs on the acacias, to inspect the ru- s of plantation houses on neighbor- g islands. They studied the color of e ancient stones plastered with mo- sses and oxblood. When construc- on started, ten men moved into tents the island. They dug cisterns for ater and used the stone they exca- ated to build the house. Master car- enters were flown in. Barges arrying containers of plantation fur- iture and rare plants and five stately wenty-five-foot Moroccan date alms bobbed across the waters.

Di would fly in from one of her ree other houses, live in a tent on e beach, and direct things. She told e carpenters to paint the 362 ma- ogany doors white. They shook eir heads. She told them how to lay e coral stone and chip it flat. She rew a chalk mark on the small ountain by the pool and had them last off the top and sides to line up ith the house. She put the kitchen ext to the great room, which was not sually done in a plantation house. She stood there in her sarong and ointed and things got done; Arch igned the checks.

The result is Little Saint James, a lantation house with many pavilions which looks like a small village. He- icopters hover above it. Boats sail by and find excuses to beach themselves on the island's shores. The metal roofs shine in the sun and glow in the moonlight. Each bedroom is a sepa- rate pavilion set on the courtyard. The main house is three structures— the kitchen, the great room with coral





At night much of the illumination in the great room, *opposite*, with its coral stone walls and fireplace, comes from David Barrett's dramatic chandelier and other candles. *Above:* A loggia with concrete columns copied from originals on Haiti shelters a coral stone table carved by sculptor Sean Webster and armchairs made of woven rattan. *Right:* Chandra climbs a Moroccan date palm imported from Florida as Savanna looks on.

stone walls, and the library—under a single roof. There's a children's pavilion and two for guests, and down the hill, surrounded by fragrant flowers, each of which was prayed over by a New Age gardener as it was planted, is Arch and Di's pavilion.

There are hardwood floors and louvered doors, jalousies, and overhead fans. There are the kind of chairs on which West Indian planters used to prop their boots for slaves to pull off, the kind of tables on which planters used to prop their elbows when they held their dark rum drinks. There are mahogany four-poster beds hung with mosquito net, old armoires, overstuffed furniture loosely covered in white on which Turkish shawls are tossed, not without deliberation, and a helipad. "The house is very simple," says Di.

Outside are many arches and columns slung with white hammocks. Sometimes a tan hand rises from the hammock to pick up a pair of binoculars and study the horizon where Arch is windsurfing or Di is snorkeling



In the library, *below*, Chandra and Savanna relax on a West Indian sleigh bed covered with a crocheted spread from Portugal. Bronze shell from John Rosselli, NYC, on mahogany table. *Opposite below:* The sisters' airy pavilion is furnished with mahogany sleigh beds and brightly painted table, chairs, and folk art, all from Haiti, vivid bedspreads from Australia, and dyed-to-match cotton mosquito nets. *Opposite above:* The Cummins built on only one end of the small island.

ire-breasted among the purple and ellow fish. The house has no glass or reens; it is open to the sun and sky. ou can look through the arches sea sea. With Di and Arch, nature is ost important. All their houses are mewhat empty, unencumbered by ooks and ancestors' possessions. hey are houses without pasts or eared of their pasts, as though life in iem started only when Di and Arch alked in the door.

Lawrence Peabody, who designed abitation Leclerc in Haiti, was brought in as coordinating designer. He planned the arches and columns and advised Di on the interiors.

The Cummins follow whim and urge and their two daughters' school schedules from Sun Valley to their Fifth Avenue duplex penthouse to their shingled house in Bridgehampton, each place an escape from the previous escape. Wherever they are, somewhere in a distant room rock music plays, attractive friends lounge, and the machines that keep Arch hooked to his fortune are beep-





ing away. Wherever they live, there are great kitchens and outrageously luxurious bathrooms and beds stacked with small towers of Pratesi pillows. A few startlingly grand pieces that Di calls "serious" and "major" have been picked up at auction. In the background are the smiling staffs—the chefs and nannies, the gardeners and workmen. A driver is usually waiting downstairs in one of the Range Rovers to take Arch or Di to the gym. The boat captain is handing someone aboard their black Sea Ray, *The Apostle*. In the Hamptons the black Porsche is roaring out over the white gravel to take someone to the Meadow Club, or Arch is off on his Harley with the biker boys of East Hampton. There are always departures and arrivals and cars dispatched to meet someone at the airport.

Di Cummin is a wanderer, now able to wander among her own houses but still liable to take off for Turkey or the pyramids. She left her native Australia at seventeen and says she has never spent more than three weeks in one place since. She used to model. Arch Cummin is a sportsman and investor who took a summer off from the office to travel with Di and *(Continued on page 173)*





A West Indian four-poster, c. 1850, from Michael Connors, NYC, dominates the master bedroom. Flanking the bed are a Haitian icon—"very powerful," says Di Cummin—and night-stand. Silver candlesticks from Portantina, NYC. *Above left:* Mother and daughters on the beach. *Left:* A cruise ship heads for Charlotte Amalie.



SAMPLES

SKILL REQUIRED

not a lot

some

a lot

Bringing out the best in your beans requires a good **espresso machine** and some practice. HG rates six top models. By Elaine Hunt



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Gaggia The Baby's tank is refillable—a big plus when serving several cups. At Porto Rico, NYC (212) 453-5908. For other stores (201) 939-2555.



Krups The fuss-free Nespresso system comes with airtight pods of premeasured coffee (no tamping necessary) and a 24-hour help line. For stores (800) 562-1465.



Olympia Express The Cremina's Swiss machinery makes it worth the trouble it takes to master. At Zabar's, NYC (212) 787-2000.



La Pavoni The Europiccola lets experts take control. At Bridge Kitchenware, NYC (212) 688-4220. For other stores (800) 927-0277.



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where to find it

COVER

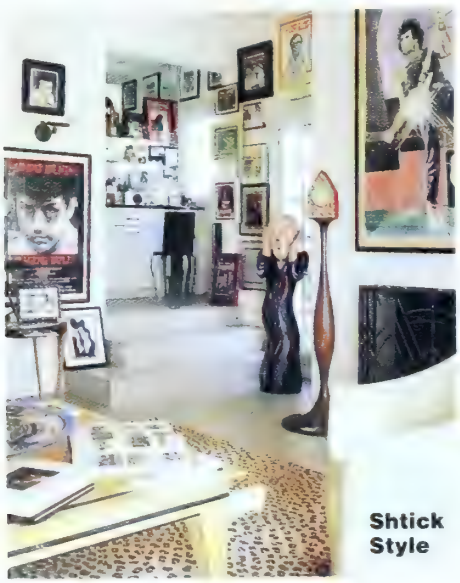
1930s American wrought-iron **armchairs** covered in natural rush, similar to order at Kinnaman & Ramaekers, Bridgehampton (516) 537-3838. Hand-dyed cotton **tablecloth,** from Etni Tecni, Paris; for stores (1) 43-48-80-52

NEWS

Page 38 Howard Cobalt fine bone china **dinner plate,** $48, from Royal Worcester, for stores (609) [illegible] **buffet plate,** $67, from Philippe Deshoulières, for stores [illegible] Ecolano Black porcelain **cup, saucer, and dinner plate,** $426 5-pce place setting, from Richard Ginori, for stores (212) 213-6884. Falconet (#3626) cotton **toile de Jouy for wainscot and foreground bedcover,** by Braquenie, to the trade at Brunschwig & Fils, NYC, Atlanta, Boston, Chicago, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Francisco, Seattle, Troy, Washington, D.C., London. Monumente d'Egypte cotton **toile de Jouy by washbasin,** by Braquenié, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy. Restauration **carpet,** c. 1820, through Braquenié, Paris, to the trade at Pierre Frey, NYC (212) 355-7200

FOOD

Page 56 French **ceramic bowl,** $265, at Bergdorf Goodman, NYC (212) 753-7300. **58** French



Shtick Style

ceramic **square plate,** $95, at Bergdorf Goodman (see above). Cotton **tablecloth,** $385, by Patrick Frey, at Bergdorf Goodman (see above). **60** Elsa Peretti terra-cotta **platter,** $185, from Tiffany & Co., for stores (800) 526-0649

PEOPLE

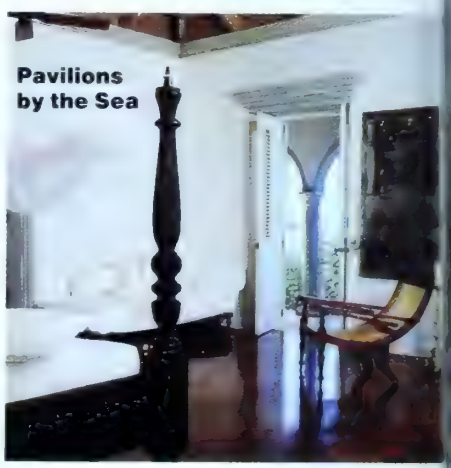
Page 62 Margolis **collections,** from Cory Margolis of Machine Age, NYC (212) 529-8869

STYLE

Page 88 Long silk **dress** with cherry print, by Marc Jacobs for the Perry Ellis spring collection, $985, at Bergdorf Goodman, NYC; Bloomingdale's, NYC; Macy's, NYC, Miami; Saks Fifth Avenue, NYC, Beverly Hills.

CLASSIC RETREAT

Pages 92–103 Decoration, by MAC II, 125 East 81 St., New York, NY 10028; (212) 249-4466. **Architecture,** by Jaquelin T. Robertson of Cooper, Robertson & Partners, 311 West 43 St., New York, NY 10036; (212) 247-1717 **Construction,** by Nicholas Alimanestianu, Southampton (516) 283-5403. **Mantelpieces** throughout (except library), similar to order at Thornhill Galleries, London (81) 874-2101. **94–98** Waxed tinted **plaster wall finishes,** by Eddie Quiros of J. E. Q. Co., Stucco and Plastering of the Hamptons, Southampton (516) 283-2409. **94–95** Ornato (#DE-1594-101) linen/cotton **print on bergères and sofa pillows,** to the trade at Old World Weavers, NYC; Curran & Assocs., Atlanta, High Point, Holly Hunt, Chicago, Minneapolis; Hargett Assocs., Dallas, Houston; Todd Wiggins & Assocs., Dania; J. Robert Scott & Assocs., Laguna Niguel, Los Angeles; Sloan Miyasato, San Francisco; Rist Corp., Washington, D.C. Late Regency mahogany **partners' desk,** similar at Carlton Hobbs, London (71) 730-3517. Custom hand-printed cotton **stripe on sofas,** similar to the trade to order from Dek Tillett, for showrooms (413) 229-8764. Bridgewater **sofas,** to the trade to order from Guido De Angelis, NYC (212) 348-8225. Shetland Suede **leather on foreground armchair,** to the trade at Clarence House (see above for pg 38). Aesthetic movement painted **stool,** similar at Florian Papp, NYC (212) 288-6770. Early 17th century English **crewelwork throws on winter garden sofas,** similar at Elinor Merrell, NYC (212) 288-4986 by appt. **98** Carsten Check (#63635.01) **cotton on chairs,** to the trade at Brunschwig & Fils (see above for pg 38). Irish carved wood **mirror,** c. 1725, similar to the trade at J. Garvin Mecking, NYC (212) 677-4316. Shannon coir **carpet,** from the Natural Fiber collection, to the trade at Rosecore Carpet Co., for showrooms (212) 421-7272. Swedish neo-Gothic mahogany **center table,** c. 1840, similar at Evergreen Antiques, NYC (212) 744-5664. Russian mahogany **armchair,** c. 1810, similar at Niall Smith Antiques, NYC (212) 255-0660. **Woodwork,** designed by MAC II, executed by Laszlo Sallay, NYC (212) 866-0112. Custom brass adjustable **library light** on bookcase, similar to the trade to order at Ann-Morris Antiques, NYC (212) 755-3308. English Oak Leaf linen/cotton **print on armchair,** at Bennison Fabrics, NYC (212) 941-1212. **Armchair** (#243), to the trade to order at Guido De Angelis (see above). Biedermeier Stripe **cotton jacquard on sofa,** at Le Décor Français, NYC (212) 734-0032. **99** Cheque (#F-11647) **cotton plaid on chairs,** to the trade at Roger Arlington, NYC; Jerry Pair & Assocs., Atlanta, Dania, Devon Service, Boston; Jack Lenor Larsen, Chicago; Walter Lee Culp Assocs., Dallas, Houston; Kneedler Fauchère, Denver, Los Angeles, San Diego, San Francisco; Holly Hunt, Minneapolis; Duncan Huggins Perez, Philadelphia, Washington, D.C.; Wayne Martin, Portland, Seattle; Laurii Textiles, Toronto. Quarry **tile,** 6" sq. from American Olean Tile Co., 1000 Cannon Ave., Dept. HG, Lansdale, PA 19446. **100** Stipple (#W250-11) **wallpaper,** to the trade at Osborne & Little, NYC, Chicago, Stamford; Ainsworth-Noah & Assocs., Atlanta; Shecter-Martin, Boston; Boyd-Levinson & Co., Dallas, Houston; Design West, Dania; Shanahan Collection, Denver; Randolph & Hein, Los Angeles, San Diego, San Francisco; Gene Smile Showroom, Minneapolis; JW Showroom, Philadelphia; Stephen E. Earls Showrooms, Portland, Seattle; Richard Russell Assocs., Washington, D.C. **Pinstripe stenciled on wallpaper,** by Mike Frohm Decorative Painting, Brooklyn (718) 858-8797. Bathroom **cabinet,** designed by MAC II, executed by Laszlo Sallay (see above). Saint James pewter-finished single arm **sconce,** to the trade to order at Ann-Morris (see above). Three-Over Stripe (#CW5) **wallpaper,** to the trade at Clarence House (see above for pg 38). **101 Wall glazing and pinstriping,** by Mike Frohm (see above). French Empire **brass mirror,** similar to the trade at



Pavilions by the Sea

Clifford Stephens, Los Angeles (213) 653-0101. Malaga (#32256-3) **cotton for curtains,** to the trade at Clarence House (see above for pg 38). Saint James pewter-finished swing arm **sconces,** to the trade to order at Ann-Morris (see above). **Cabinetry,** designed by MAC II, executed by Laszlo Sallay (see above). **102–03 Wall glazing and pinstriping,** by Mike Frohm (see above). Petits Picots (#P-2531) **cotton on headboard and chaise,** by Comoglio, Paris; to the trade at Fonthill, NYC; Travis-Irvin, Atlanta; Devon Service, Boston; Nicholas P. Karas Assocs., Chicago; Walter Lee Culp Assocs., Dallas, Houston; Donghia Showrooms, Dania; Kneedler Fauchère, Los Angeles, San Diego; Croce, Philadelphia; Shears & Window, San Francisco; Designers Showroom, Seattle; Marion Kent, Washington, D.C.; Primavera, Toronto. English **quilt,** c. 1850, similar at Elinor Merrell (see above). Saint James brass swing arm **sconce,** to the trade to order at Ann-Morris (see above).

THE STORY OF A COUCH

Pages 104–05 Grapevine American arts and crafts painted wood **panels,** similar at Joel

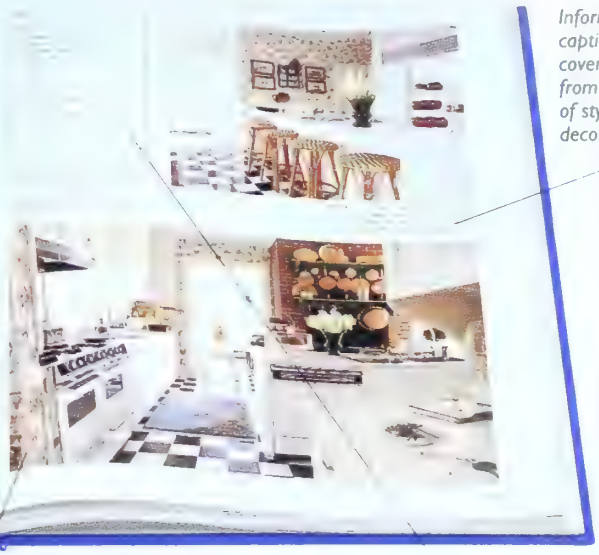
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Mathieson, NYC (212) 941-1491 Elphinstone **chaise,** velvet **ottoman table,** to order from George Smith Sofas & Chairs, NYC (212) 226-4747 Rosevine cotton linen **print on chaise,** from Bennison Fabrics, NYC (212) 941-1212 Wooden **fan,** by Christopher Hewat, similar at Victoria Munroe Fine Art, NYC (212) 249-5480 Checked rayon silk **throw on chaise,** similar at Judyth vanAmringe, NYC (212) 736-5130 by appt Vintage floral **pillows on armchair and chaise,** similar at Indigo Seas, Los Angeles (310) 550-8758 Late 19th century American walnut **candlesticks,** similar at David & Co., NYC (212) 226-5717 **106** 19th-century Erie Railroad wooden **finials,** similar at Judyth vanAmringe (see above) **Painting,** by Alida Morgan, NYC (212) 486-3991 **108** 1940s floral cotton **tablecloth,** similar at Indigo Seas (see above) **109** *Wendy's Cross* mixed-media **ankh,** by Eric Rhein, NYC (212) 995-8326 Jeweled **cross,** by Maria Snyder, similar at Maria Snyder Studio, NYC (212) 274-9578 *Silver Halberdier* mixed-media **sculpture,** by Eric Rhein (see above) Boudoir **pillow sham** (#5018), from Porthault & Co., for stores (212) 688-1660

SHTICK STYLE

Page 120 Mr. Ambrose Peep mohair/mahogany keyhole **screen,** Mr. Franks teakwood **clock,** both by Michael Joannidis, similar at Modern Living, 8125 Melrose Ave., Los Angeles, CA 90046, (213) 655-3898 Hand-painted steel **umbrella stand** (or wastebasket), by Piero Fornasetti, to order at Modern Living (see above) **121–23 Picture frames,** by Stuart Zehngut, similar at the Los Angeles Art Exchange, Santa Monica (310) 828-6866 **121** Quilt stainless-steel/mahogany-finished Anegre wood **credenza,** by Monique and Sergio Savarese for Dialogica, to order from Dialogica, NYC (212) 966-1934, Los Angeles (213) 951-1993 One-of-a-kind **clocks,** by Pedro Friedberg, similar at Harcourts Modern and Contemporary Art, San Francisco (415) 421-3428 **Artwork,** by Carl Nicholas Titolo, similar at Jordan-Volpe Gallery, NYC (212) 570-9500 Patinated-steel/glass **sconce,** by Mark Brazier-Jones, similar at Modern Living (see above) **122** Stanza mahogany/leather **dining chairs** inlaid with taxidermy fish eyes, Compello mahogany **dining table** with aluminum inlay, both by Lee Weitzman, to the trade to order from Lee Weitzman Furniture, Chicago (312) 243-3009 Porcelain **plates,** by Piero Fornasetti, to order at Modern Living (see above) Simon silver-plated **candelabra with vase,** by Borek Sipek for Driade's Follies Collection, crystal-cast-bronze **toasting glasses,** by Borek Sipek and David Palterer for Alter Ego, all at Modern Living (see above), for other dealers (800) 869-9163 Clear **glasses,** by Danny Lane, at Maxfield, Los Angeles (310) 274-8800 **Portrait** of Larry David, by Mary Beth McKenzie, similar at Joseph Keiffer Gallery, NYC (212) 249-8249, Capricorn Galleries, Bethesda (301) 657-3477, Wyckoff Gallery, Wyckoff (201) 891-7436 **Angel sculpture,** by Pedro Friedberg, similar at Harcourts (see above) Bronze-finished steel **hanging light,** by Jean-François Crochet for Terzani, similar at Modern Living (see above)



Marcellus maple/ebonized-mahogany **bed,** Spiral lacquered **mirror** with crackled finish and maple detailing, Zig-Zag ebonized-mahogany **shelf** with ebony detailing, all by Lee Weitzman, to the trade to order from Lee Weitzman (see above) Porcelain **clock,** by Salvador Dali, similar at Modern Living (see above) Guitar hand-painted molded-plywood **chairs,** by Fornasetti, to order at Modern Living (see above) **123** Minotaure wrought-iron/wood **chair,** by Jean Guillevic for Murray's Iron Works, to order from Murray's Iron Works, Los Angeles (310) 652-0632 **Caricature** of Richard Lewis, by Hirschfeld, similar at Margo Feiden Gallery, NYC (212) 677-5330

ANGEL WINGS IT

Page 132 Midway Stripe long silk **vest,** $450, Magic Carpet silk capri **pants,** $350, both from the Todd Oldham spring collection, to order at Henri Bendel, NYC (212) 247-1100, Bergdorf Goodman, NYC (212) 753-7300 **Carpet runners,** similar at ABC Carpet & Home, NYC (212) 473-3000 Jazz cotton polyurethane **fabric on sofa,** by John Kaldor Fabricmaker, similar at Paterson Silks, for stores (800) 427-4557 **134** Blueline **photograph,** similar from Tom Bonauro, San Francisco (415) 648-5233 by appt

ARTIST'S AERIE

Pages 140–47 Artist **James Brown,** represented by the Leo Castelli Gallery, 578 Broadway, New York, NY 10012, (212) 431-6279 **141** Scenic Hindoustan wood-blocked **wallpaper,** to the trade at Zuber et Cie, for showrooms (212) 486-9226 The Wave handwrought sterling-silver **coffee and tea service,** by Allan Adler, to order from Allan Adler Handwrought Silver, Studio City (310) 652-7914 by appt **143** Murmansk silver **footed bowls,** by Ettore Sottsass for Memphis Milano, at Urban Architecture, Detroit (313) 873-2707 **145 Full-length portrait,** by Julia Condon, NYC (212) 982-5159

AN AMERICAN IN MILAN

Pages 148–55 Decoration, by Paolo Genta Ternavasio, Via S. Pio V 36, Turin 10125, (11) 68-77-60 **148–49** Salazar **floral chintz on furniture,** to the trade at Old World Weavers (see above for pgs 94–95), Classic Revivals, for showrooms (617) 574-9030 **150–51** Laccio plastic-laminate chromed-steel **coffee tables** (some stacked), by Marcel Breuer, from KnollStudio, a division of the Knoll Group, for dealers (800) 445-5045 Miss Baiù **plastic table,** by Philippe Starck for Kartell, for dealers (212) 477-3188. Grand Trylon lacquered-steel **light fixture,** by Gilles Derain for Lumen Center Italia, at Lee's Studio, NYC; to special order at Adesso, Boston; Luminaire, Chicago, Coral Gables; Roche Bobois, Denver; Diva, Los Angeles. **152–53** Dialog Collection nylon **carpet** (#14-4637), by David Hockney for Vorwerk, to the trade at Stark Carpet, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Houston Los Angeles, Philadelphia, San Francisco, Troy, Washington, D.C.; Gregory Alonso, Cleveland; Dean-Warren, Phoenix. Aletta aluminum/opaline polycarbonate **ceiling fixture,** by Jan Hanif Mohamed for Segno, at Luminaire, Chicago, Coral Gables **154** Grand Trylon lacquered-steel **light fixture,** by Gilles Derain for Lumen Center Italia (see above). One from the Heart metal/mirror glass/plastic **lamp,** by Ingo Maurer for I. L. Euro, for stores (212) 477-3188

PAVILIONS BY THE SEA

Pages 160–67 Architecture, by Drexel Patterson of Island Architects West, 2820 Camino del Rio South, Suite 300C, San Diego, CA 92108; (619) 688-9300 **Coordinating design,** by Lawrence Peabody, F.A.S.I.D., of Peabody International, 805 Third Ave., New York, NY 10022; (212) 754-7955 **Landscaping,** by William Neil, Little Saint James, fax (809) 771-3828 **160–61** Hunter Original (#25572) **ceiling fans,** from the Hunter Fan Co., for stores (901) 745-9222. Chesterfield **sofa,** Elverdon **armchair,** standard **stool,** to order from George Smith Sofas & Chairs, NYC (212) 226-4747 Basic Cloth (#1638-2) **cotton for slipcovers,** to the trade at Robert Lehr, a division of Decorators Walk, for showrooms (516) 249-3100 Buckingham Rose hand-stenciled coir **carpet,** from India, through Import Specialists, for stores (800) 334-4044 George III mahogany **table at rear,** similar at Michael Connors, NYC (212) 473-0377 by appt **162** Wire **chandelier,** by David Barrett, to the trade at Circa David Barrett, NYC (212) 688-0950 Scroll-arm **sofa and chairs,** to order from George Smith (see above). Colonial West Indian mahogany **rocker,** c. 1865, similar at Michael Connors (see above) Custom brass **standing lamps,** similar to the trade to order at Ann-Morris Antiques, NYC (212) 755-3308. **164** Antique mahogany **shell table,** similar to the trade at John Rosselli International, NYC (212) 772-2137 **165** Colonial West Indian mahogany **sleigh bed in foreground,** c. 1840, similar at Michael Connors (see above) **166–67** Colonial West Indian mahogany **four-poster,** c. 1850, similar at Michael Connors (see above). 18th-century Italian silver **candlesticks,** similar at Portantina, NYC (212) 472-0636

TIMELESS ROOMS

Page 176 42nd Street **cotton sateen for pillows on bed and bedcover,** Givet **linen for small pillows on sofa and curtains,** to the trade at Donghia Textiles, NYC, Interior Elements, Atlanta; Ostrer House, Boston; Donghia Showrooms, Chicago, Cleveland, Dania, Los Angeles, San Francisco, Washington, D.C.; David Sutherland, Dallas, Houston; Wendy Boyd, Denver; Judy Baer, Philadelphia; Susan Mills, Seattle; Telio & Cie, Montreal, Toronto

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Pavilions by the Sea

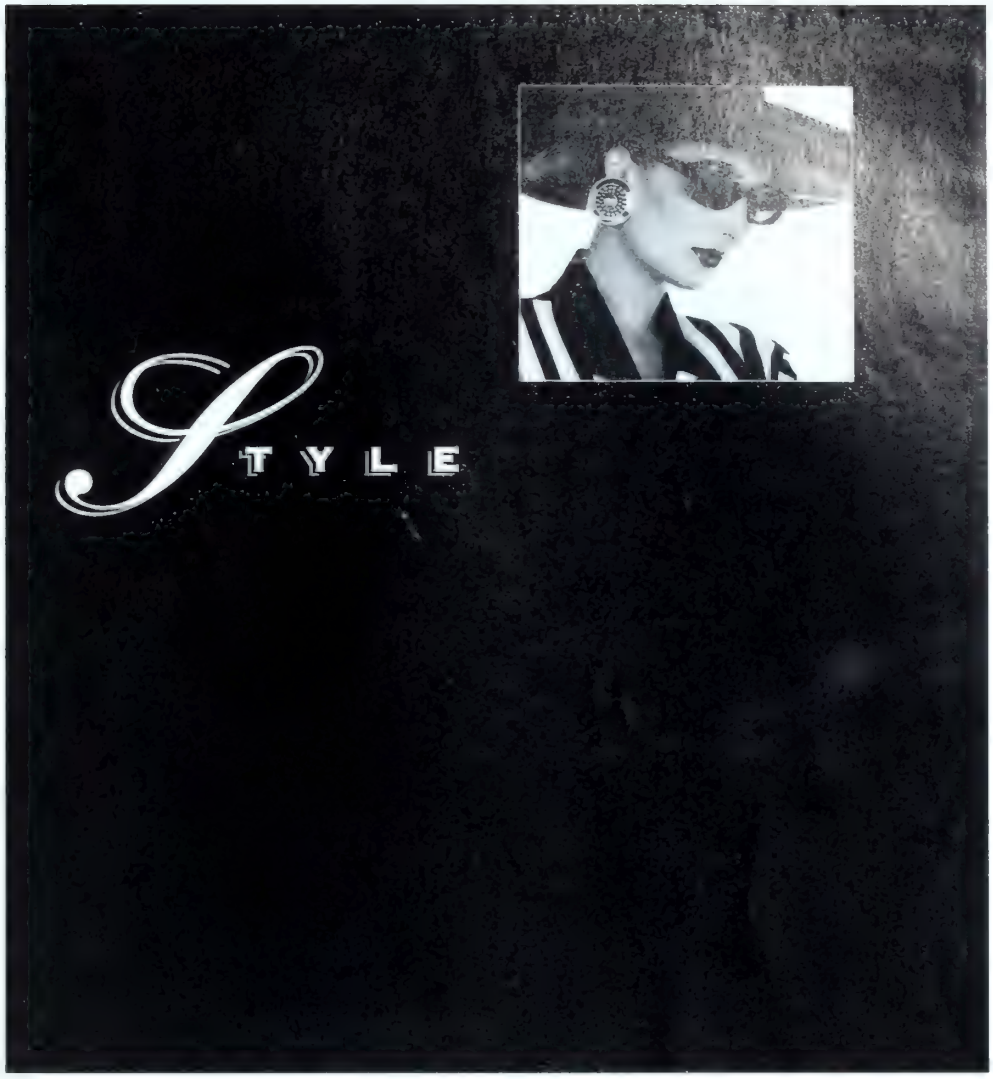
(Continued from page 166) never returned. Philadelphia, Harvard, Wharton, and First Boston are remote now, and the Victorian silver frames hold only pictures of immediate family.

At Little Saint James, Di compromised on very little of her original vision. She wanted outdoor balcony showers and got them. She wanted the house to be lit only by candles and light reflected off the water and white stone, but she gave in and had a strip of light run under the moldings. Still, it is a dark house at night and deeply romantic, with the wind blowing the scent of frangipani, white ginger, and jasmine. A blue heron high-steps across the lawn, sinking into the thick soft grass. The Cummins' black boat and their white boat bob in the pale water.

Arch and Di have created a whole ecosystem here, with the help of landscaper William Neil, who now lives in a very chic tent on the beach and propagates the island's own plants. Once the plants were in, birds and insects never before seen on the island began to appear. Deer even swam the sea from Saint John to get to Little Saint James. In season giant sea turtles came to nest on the beaches.

Eleven years after Arch bought Little Saint James, workmen are still arriving daily, now to dig a running trail around the island. Like all great houses, Little Saint James is never quite finished.

Di has rebuilt the tent on the beach where she slept while the house was being built. She liked to open the tent and look back at the unfinished pavilions shining on the hill in the moonlight. "It's the only house I've done that turned out even better than the dream in my head," she says. But she still wants to keep her tent because Di Cummin likes simple things. ♠



Story of a Couch

(Continued from page 109) chaise, a blue velvet armchair, and a red velvet ottoman. And on our way home we bought a blue and white armchair at an unreasonable price on Bleecker Street. When all these things were delivered, they looked depressingly new; David, the dachshund, made them look old in a matter of weeks. I still feel thankful to him. I am fascinated by handwork and by objects that need lots of repair. I enjoy working to rescue something, and I like to leave it in a condition that makes you think more could be done. Perfection is the end of fantasy.

One day at the shop run by Signor Chiesa, the antiques dealer in my hometown of Bra in Italy, I found an eighteenth-century altar that had been made into a chest (probably by a priest determined to hide his good wine), a peasant's wooden table from the same period, and a cardboard box filled with what looked like pieces of a candelabra. I spent days in my house in Bra washing, fixing, and restoring everything, including the contents of the cardboard box, parts for five beautiful eighteenth-century candelabras, made of lacquered wood covered with gilded tin flowers and grapevines. I had all of the above shipped to New York. One morning I confronted two enormous crates occupying the sidewalk in front of the house, and for a moment I felt desperate, but with ladder, screwdriver, and assistant, everything was upstairs in a few hours.

Traveling and curiosity tempt us to buy things wherever we go. When Wendy and I arrive in Los Angeles, the first stop (after a margarita at the Ivy) is our friend Lynn von Kersting's shop, Indigo Seas. We drink the best mint tea ever and fly back home with pillows, silk, linen, paintings, and lampshades. Once we found two Neapolitan paintings at the Los Angeles Fine Art Gallery. A huge gilded throne in questionable taste flew with us from Cuzco, Peru, to New York and then with me round-trip to Milan, to be reupholstered in Cherasco with fabric from Turin. Other objects came from Bangkok, Paris, London, Guatemala, and all around the States.

On our regular walks to the restaurant Da Silvano on Sixth Avenue, it's a tradition to stop at two of our favorite shops, Joel Mathieson and David & Co. From David's, Wendy collects

Story of a Couch

glass and wooden candlesticks that she makes into lamps. I found a grapevine screen, from which I made two panels in the living room, at Joel's.

Wendy is easily bowled over by any practical skill, and she considers it a miracle that I managed to put down the wooden floor on the landing after we discovered decaying linoleum under an unwanted runner. "I do not take a moment of credit," she says, "for any of the domestic feats Oberto has worked. He laid a floor. He invented the curtain rods and tiebacks from old sofa feet. He even gold-leafed them!"

To me it seems that decorating a house is an exercise in fantasy, not much different from creating a picture, getting dressed, or cooking risotto. You can be happy with a futon and no chair. All the rest is a game of possession-obsession that pleases your eye and reminds you of exciting momen and experiences in your life. The hou is like an album to which you keep ad ing pictures and changing pages; o house is a reflection of the dialectic b tween Wendy and me.

We don't live student-style an more, and I miss the blue and whi couch. Which, by the way, has been r paired and given a new, grown-u look—and can still accommodate Goodman on its gentle seat. ▲

Classic Retreat

(Continued from page 99) bought the painting—he expected to be given it—thought the empty chaises looked as if they were conversing.

On the second floor of both wings are bedrooms. Above the library is the master bedroom with its soaring pitched ceiling, painted the same saffron color as the outside of the house. This room gives onto a vast balcony with a stunning view across the water. En suite are separate areas for this busy couple to work, exercise, and unwind in after their incessant traveling.

As a designer, Mica is famous for her pared-down stylishness, for the seemingly effortless way she mixes the grand and the simple, the traditional and the contemporary, the exotic and the classical, and for the discretion with which she uses decoration to enhance her clients' lives. This new house exemplifies the formidable taste and elegance and sheer good sense her other projects have led us to expect. The difference is that when Mica works on her own behalf—she now has four res dences to maintain—she can indulg herself: spread a dressing table wit Turkish embroidery, paper a gues room the color of raspberry ice, hav fun with gilded pelmets. This is wh gives this house so much personalit and panache. And we should also giv credit to Mica's husband. "In Xanad did Kubla Khan/A stately pleasure dome decree . . ." This pleasure dom is as stately as any of the yalis, the Otto man villas that line the Bosporus in Ah met's native land. ▲

Designing President

(Continued from page 118) imagination is evident in the many ingenious improvements that make Monticello a marvel of mechanical wizardry: the hidden pulley that allows two double doors to open when only one is pushed; the pair of dumbwaiters on which a bottle of wine can be sent up from the cellar while an empty one is on its way down; and the double-faced indoor-outdoor clock that also tells the days of the week. The new interior layout gave Jefferson the complete privacy he craved as he became even more of a public figure after assuming the presidency in 1801. There was also more room: little space inside the compact house is devoted to antechambers, corridors, and staircases, transitional areas which he considered wasteful.

In that final version the magnificently proportioned interiors took on a monumental simplicity, making it easy to understand why Thomas Jefferson is now ranked among the three greates neoclassical architects of the earl nineteenth century, along with Sir Joh Soane and Karl Friedrich Schinkel. Bu in his own country Jefferson remain unique. He showed us how to expres our better selves through architecture and his constant quest for that ideal i the secret behind his incomparable achievement at Monticello. ▲

For visitors information: Thomas Jefferso Memorial Foundation, Monticello, Box 316 Charlottesville, VA 22902; (804) 295-8181.

American in Milan

(Continued from page 152) a stunning collection of Neapolitan gouaches, and a Raphael study for his famous *Conversion of Saul* which once belonged to the duke of Devonshire.

These have been whimsically combined with furniture by Marcel Breuer, Philippe Starck, Eileen Gray, and Paolo Genta, carpets by David Hockney and Mimmo Paladino, fabrics ranging from fake fur to a floral polished cotton that Price Mondadori's friend Gianfranco Ferrè coincidentally used for some Dior gowns, and an assortment of zany light fixtures. She also held on to a few favorite antique pieces that fit in with the house's new mood, such as a curvaceous Louis XV marble console, an ormolu centerpiece, a busty gilded Roman baroque hall table, and a set of giltwood Russian dining chairs that help brighten the ground-level sitting room which gives onto the garden. Along with the second-story library-dining room, this room is often the setting for animated buffet dinners. Price Mondadori christened her revamped home with a dinner for seventy to celebrate the opening of Inès de la Fressange's shop in Milan.

Many of the herbs used in preparing meals for family and friends come right out of the garden, which also sends the smell of camellias and antique roses swirling through the house. The herbs were transplanted from Price Mondadori's beloved getaway on Capri. "I love the south of Italy," she says. "The colors, the light—I go as much as possible." With all the new color, light, and larkiness she's brought into her northern house, though, there are fewer reasons to escape. ▲

To Catch a Thief

Continued from page 158) running through the alarm line and duplicate that power with a battery; this would essentially subvert the system into "thinking" that everything was fine. A high-tech antitheft installation might include a device that changes the amperage every twenty seconds in a random pattern, making the burglar's job nearly impossible. And a fail-safe system might include a radio transmitter, which will relay an alarm even if all the telephone lines in a neighborhood are disabled. "Since telephone lines can fail," says Gillespie, "the future is in wireless and cellular transmitters."

Some collectors say that an old-fashioned touch is the last critical link in their systems. For example, a black Labrador named Beauty helps guard the five-story Manhattan brownstone owned by Jonathan and Helena Stuart and works by Picasso, Miró, Magritte, and Jim Dine. "The alarm company guarantees a response time of ten minutes," says Helena Stuart, "while Beauty can get from the top floor to the front door in ten seconds." ▲





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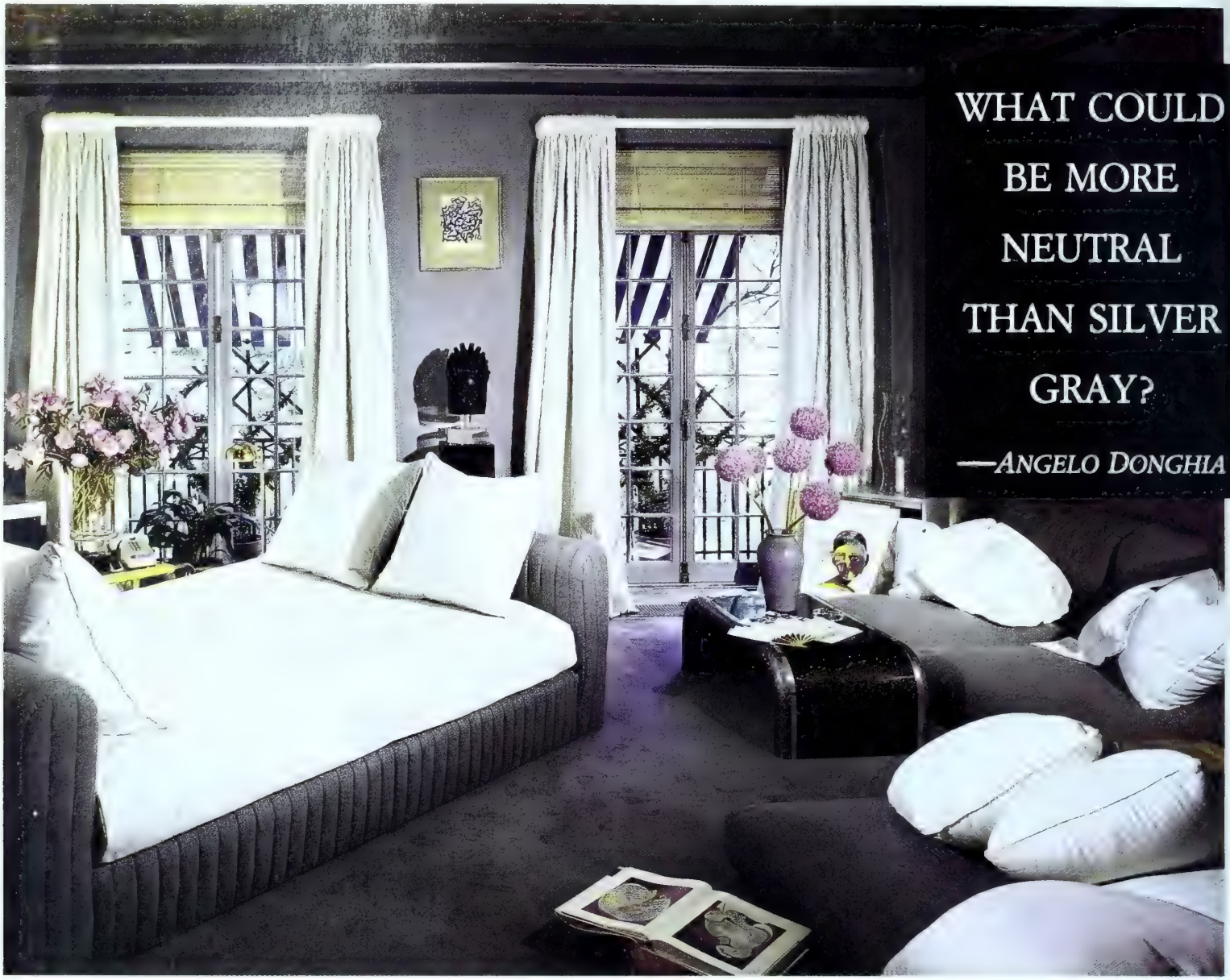
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HG–House & Garden (ISSN 0018-6406) is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills, CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York, NY 10017. Bernard H. Leser, President; Pamela van Zandt, Executive Vice President–Secretary; Eric C. Anderson, Executive Vice President–Treasurer. Second-class postage paid at Beverly Hills, CA, and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Magazine Registration File No. 9016. Canadian Goods and Services Tax Registration No. R123242885. Subscriptions, in U.S. and possessions, $24 for one year, $46 for two years; in Canada, $41 for one year, including GST. Elsewhere, $43 for one year, payable in advance. Single copies U.S. $4, Canada $4.50. For subscriptions, address changes, and adjustments, write to House & Garden, Box 53916, Boulder, CO 80322. Eight weeks are required for change of address. Please give both new address and old as printed on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order. Manuscripts, drawings, and other material submitted must be accompanied by a self-addressed stamped envelope. However, House & Garden is not responsible for loss, damage, or any other injury as to unsolicited manuscripts, unsolicited artwork (including but not limited to drawings, photographs, or transparencies), or any other unsolicited material.

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POSTMASTER: Send address changes to House & Garden, Box 53916, Boulder, CO 80322.

TIMELESS ROOMS



DATE 1973 **PLACE** New York City
DECORATOR/OWNER Angelo Donghia
BIO Famous for his urbane softly padded modernism and his marketing genius, Donghia was the first designer to become a one-man conglomerate. Eight years after his death, Donghia Furniture & Textiles and Donghia Showrooms continue to thrive and his trademarks—menswear fabrics, upholstered furniture legs, bleached wood floors—are decorating staples.
CONCEPT A bedroom, tailored yet free of hard edges, that also functions as a relaxed setting for lounging, entertaining, and even dining.
SETTING A second-floor room in a house with French windows onto a balcony overlooking a garden.
COLOR AND TEXTURE This is the first place where Donghia, a tailor's son, went all the way with gray flannel: it covers the walls, channel-quilted bed frame, and deeply cushioned furniture he designed and is echoed by the velvet carpet. To avoid a drab sea of gray, Donghia put white cotton and linen to use as pillows, a bedspread, and diamond-quilted curtains under a ceiling lined in gold tea paper.
FLOOR PLAN Placing the bed on the bias maximizes the garden views. Modular seats hug one wall.
ELEMENTS All furniture is kept low, making the room seem larger. Accessories are pared down to "objects with a purpose," such as vases and a fan; bureaus are banished to the dressing room. White lacquer stereo speaker cabinets double as end tables.
LIGHTING Opposed to ceiling fixtures, Donghia relied on the soft glow of can lights in corners on the floor as well as candles and minimal bedside lamps.
DECORATOR'S ASSESSMENT "My bedroom," Donghia said, "allows me to wake up with a new pattern or idea on my brain. It's like living in black and white and thinking in color." **Details see Resources**

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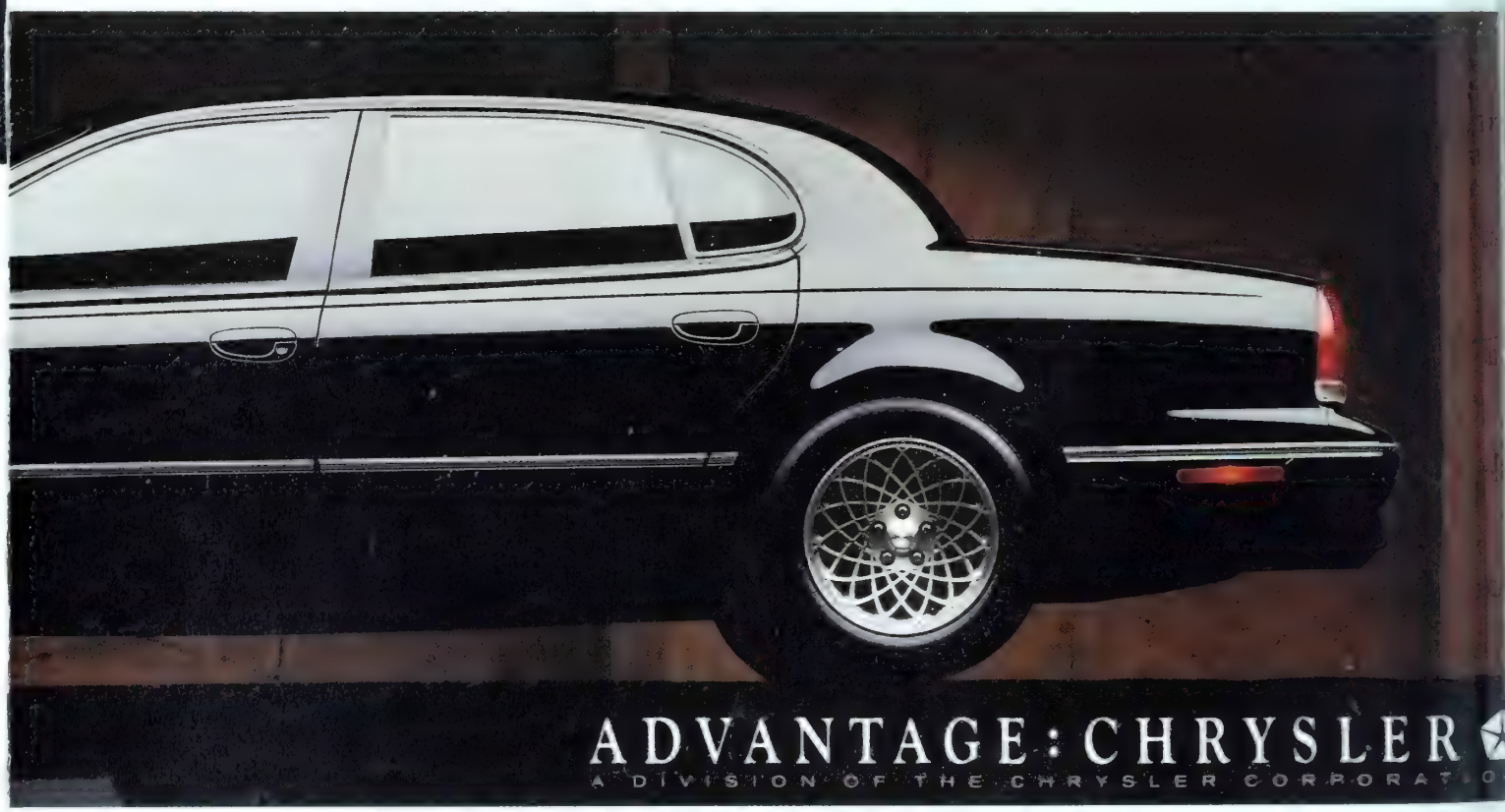
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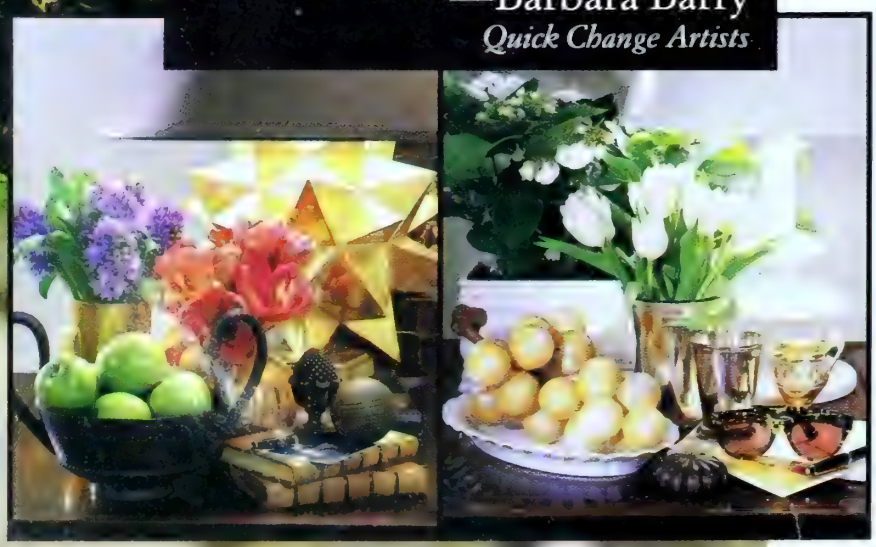


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Rustic exposed beams balance the elegance of a stenciled floor in a Connecticut dining room. Photograph by Thibault Jeanson. Page 88.

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118 "As in a painting, one bold dot of color can make everything come alive."
—Barbara Barry
Quick Change Artists



DECORATING

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Governor Ann Richards bucks formality upstairs at her official residence. By Vance Muse

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After finding ways to make his own family comfortable, Donghia design director John Hutton brings his ideas to the office. By Dana Cowin

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"When you love what you're doing as much as I do, it doesn't feel like work." *Placido Domingo*

Wherever he travels, Plácido Domingo carries a series of green bound books into which he writes his engagements up to three years in advance. Such are the demands the opera world makes on one of its most sought-after performers.

His ability to thrill an audience is such that a legendary curtain call in Vienna lasted over an hour. "It would have been easier," Plácido said, "to sing the opera all over again."

Domingo has committed nearly a hundred operatic roles to memory. He believes this daunting repertoire is necessary to attract the widest possible audience because his ambition is to help more people, all over the world, enjoy the music he loves.

More than a singer, Domingo is also a respected conductor. "The operatic conductor is like a Roman charioteer," he says. "He has a hundred horses on stage and a hundred horses in the pit. And he has to control them all."

Throughout his career, Domingo has held himself to the highest standards of performance. It's the same measure he uses when selecting a timepiece. "My Rolex is perfect for me," he states. "You could say it's one of my favorite instruments."

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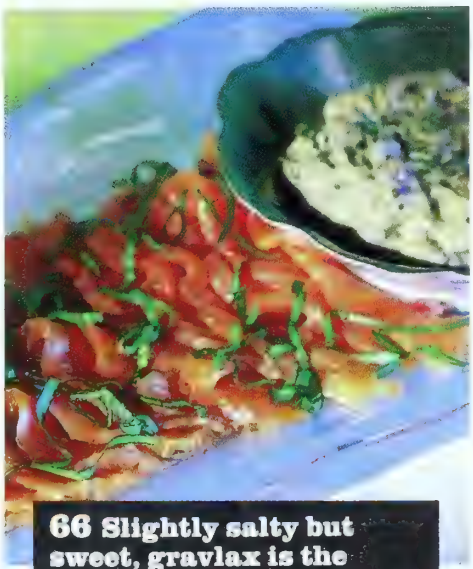


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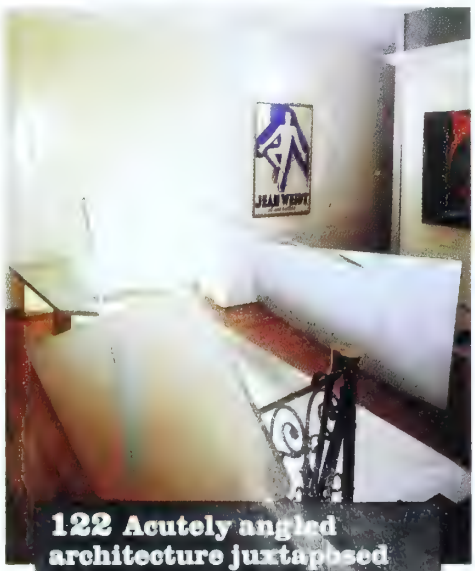
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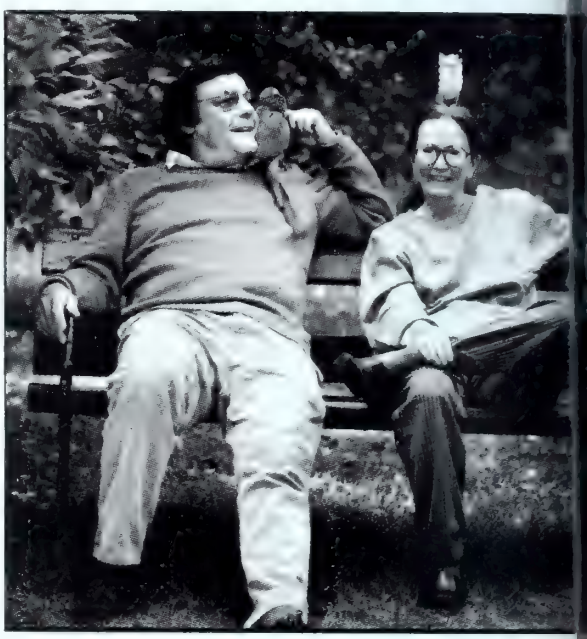
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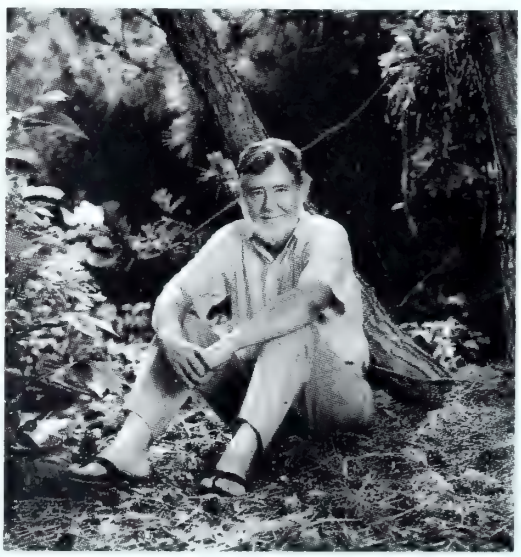


GWENDOLEN CATES

Vance Muse, a Houston native living in Manhattan, returned to Texas to interview Ann Richards at home in the Governor's Mansion. "Richards was as powerful a presence talking quietly in her living room as she is speaking at the national podium," says Muse. The coauthor of *Walking with Garbo,* a portrait based on conversations with the reclusive star, he is at work on *Beat It Out,* tales of a TV show being put together in Los Angeles.

Brooke Hayward and **Peter Duchin** air their diverging viewpoints on the Connecticut house and garden which they both grew to love. "From April to Thanksgiving, gardening consumes all our time, we don't even answer the phone," says Hayward, author of the best-selling memoir *Haywire.* She is currently writing an account of life in L.A. in the 1960s. Duchin is a celebrated bandleader and pianist whose orchestra has played at every inauguration since Kennedy's. He is at work on an autobiography.





DONNA CONNOR

Allen Lacy, whose popular gardening columns appeared for thirteen years, first in *The Wall Street Journal* and later in *The New York Times,* has recently begun publishing his own newsletter, *Homeground.* For HG he explores the aesthetic appeal of alliums, a family of bulbs and rhizomes whose better known members include onions, leeks, and chives. The author of *The Gardener's Eye* and *The Garden in Autumn,* Lacy is writing a new book on ground covers and vines.



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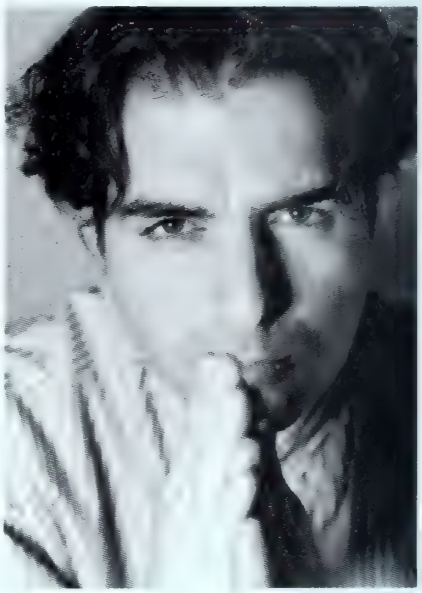
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contributors notes



STEVE LOVI

Judy Brittain, a London-based contributing editor of HG, reports on three Irish castles and a stately home open to paying guests. Her itinerary includes a stop at Ashford Castle, site of her father's "gigantic trout catch" when she first visited as a child. A former decorating editor at British *Vogue*, Brittain is a native of Dublin.



KEVIN HATT

George Moscahlades joins HG as art director following three years as design director of *Mademoiselle*. He says he decided to become a graphic designer after he created a theater poster in high school and "suddenly I saw my work plastered everywhere." Off-hours Moscahlades plays on a hockey team of "lawyers, investment bankers, and photographers—all aspiring Wayne Gretzkys."



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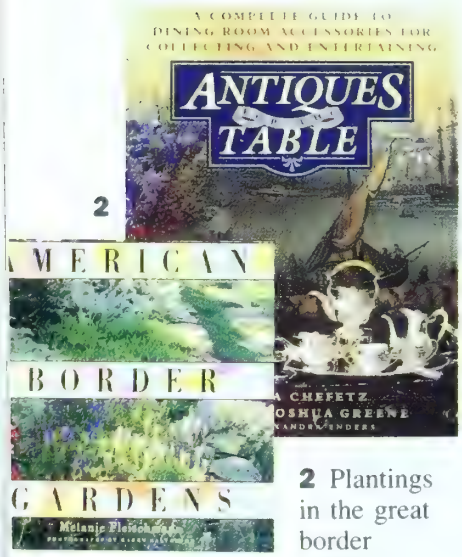


"Bellport dictates how our furniture looks—easy, gracious, spirited, and fun," says craftsman Jonathan Kusa, at left, of his Long Island hometown on Great South Bay. "And Adirondack style suits Bellport because it's enduring rather than trendy," adds his partner, designer Robert DeCarlo. Their three-year-old company, Hand Made Bellport U.S.A., produces witty variations on outdoor classics, from oversize Adirondack-inspired armchairs and porch swings with turned arms to a mailbox complete with flag. (Hand Made Bellport U.S.A., Box 817, Bellport, NY 11713; 516-286-8031 by appt.)

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1 Australian Deborah Léser's batik-inspired hand-painted and hand-dyed silks—among them Lingua Australis, Oz Essence, and Cacti Dots—evoke the land down under in vibrant colors. From $200 a yard, to the trade. To custom-order (212) 439-6710.



2 Plantings in the great border tradition don't have to look English, and antiques don't have to be locked away. Take a look at Melanie Fleischmann's *American Border Gardens* (Clarkson Potter, $30) and *Antiques for the Table* (Viking, $30), produced by Sheila Chefetz, owner of Country Dining Room Antiques in Great Barrington, Massachusetts.



3 Lars Bolander's Long Island shop feels like his native Sweden, with white painted furniture by Nicholas Haslam, suitable for indoors or out, set amid paintings and antiques, such as a Swedish clock and a Danish mirror. Lars Bolander Antiques & Accessories, 5 Toilsome Lane, East Hampton (516) 329-3400.



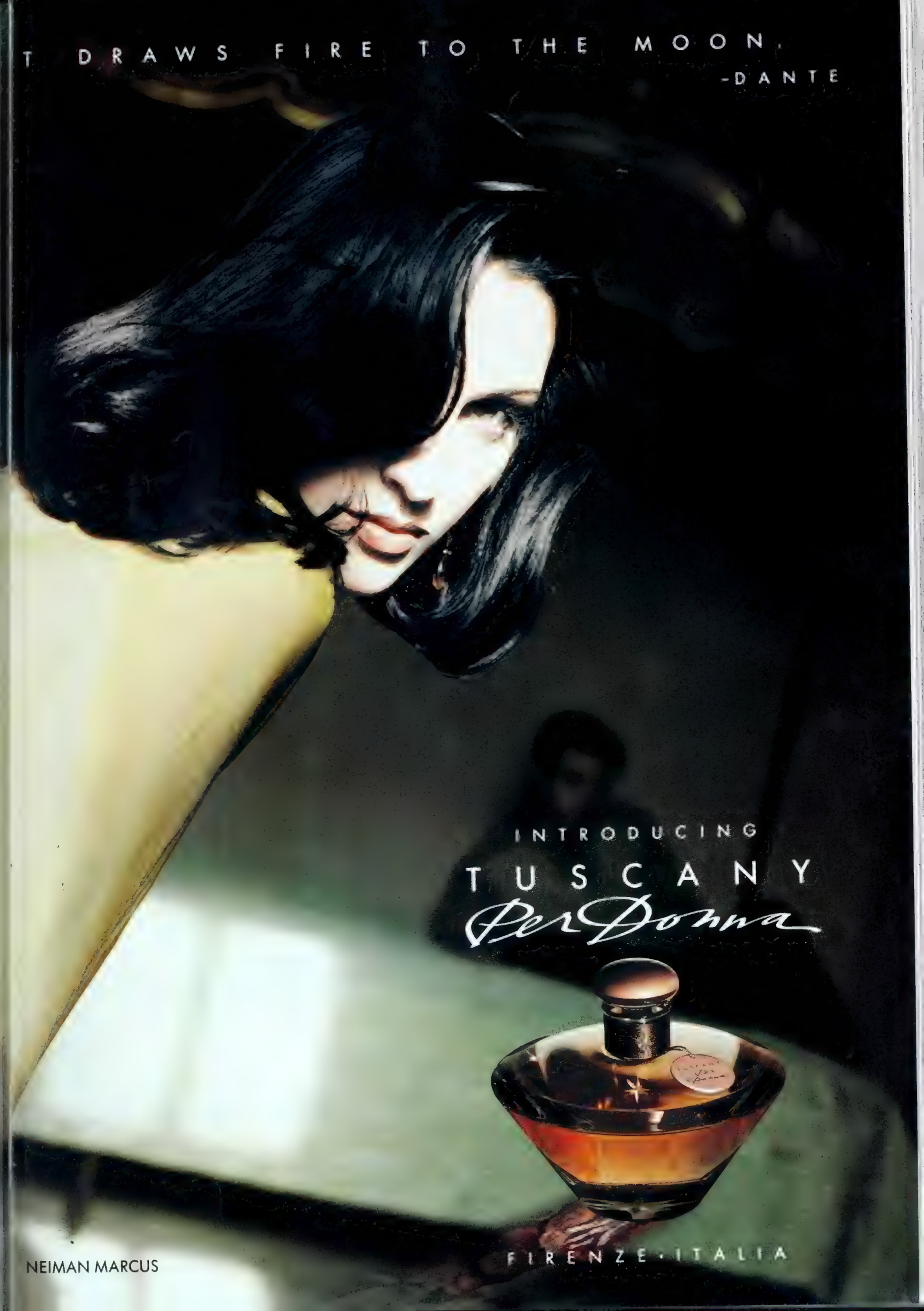
4 A sconce of twisted and knotted gilded-bronze rope plus other French reproduction wall fixtures—as well as hundreds of antique chandeliers, lanterns, and table lamps—fill Marvin Alexander's shop at 315 East 62nd St., NYC (212) 838-2320, to the trade.



5 New Guinean shields in the Rockefeller Wing at the Metropolitan Museum of Art inspired decorative artist Rachel Volpone's three-panel screen, painted on pine in layers of reds, browns, and ochers with copper accents. For information (212) 478-9976.



6 A replica of the rattan bar aboard President Franklin Delano Roosevelt's yacht, the USS *Potomac*, is among the offerings from Palecek, a California company that produces a wide selection of woven furniture and accessories. For dealers (800) 274-7730.


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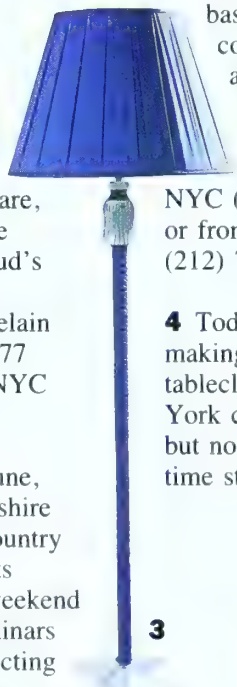
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1 Ithaque et Lipari cups and saucers by Olivier Gagnère, a celebrated designer of furniture, glassware, and ceramics, are part of Bernardaud's latest collection of Limoges porcelain at Bernardaud, 777 Madison Ave., NYC (212) 737-7775.



2 In May and June, Blantyre, a Berkshire cottage turned country house hotel, hosts decorative arts weekend retreats with seminars on antiques collecting and garden design and visits to museums and private collections in the area. For information (413) 298-3806; after May 1, call (413) 637-3556 or write Blantyre, Rte. 20, Lenox, MA 01240.



3 New York decorator Richard Keith Langham wraps his Tassel floor lamp with silk cord, tops it with a plaster tassel, and grounds it in a star-shaped iron base. To order, in cord of any color and several metal finishes, at Katie Ridder Home Furnishings, NYC (212) 861-2345, or from Langham, (212) 744-1110.



4 Todd Gribben began making theme tablecloths for his New York catering clients, but now he spends more time stitching velvet and burlap appliqués and grosgrain ribbon onto white cotton piqué than serving dinner. The tomato tablecloth from his garden series, as well as other table linens, curtains, and bedspreads, can be ordered through Robert Couturier, NYC (212) 463-7177 by appt.



5 The satin-finish mahogany Renate end table by Paul Mathieu and Michael Ray and a 1935 woven rattan chair designed by Jean-Michel Frank are among the stylish European furniture designs produced by Écart International. Available through Pucci International, NYC (212) 633-0452 by appt.



6 Zuber et Cie, the company best known for its elaborate woodblock scenic wallpapers, has a new collection of cotton fabrics block-printed with French document patterns, to the trade. For showrooms (212) 486-9226. Tieback available to the trade from Brunschwig & Fils. For showrooms (212) 838-7878.

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HG REPORTS FROM THE HOME FRONT By Denise Martin

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Additional research by Marianna Poutasse

Great Ideas

Quilting is making its way out of the bedroom. In Los Angeles, antiques dealers Joel and Margaret Chen cover their dining room table, below, in a Clarence House fabric, Vega Cornaline, custom-padded and quilted for extra body. "Quilted silk reminds me of Hollywood glamour," says David Speaks, who designed the tablecloth for the Chens. And in a house by New Orleans decorators Holden & Dupuy, hand-quilted cotton velvet curtains hang in the living room. "Quilting creates visual weight," says Ann Dupuy.



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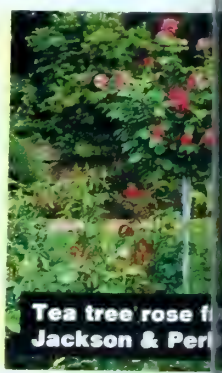
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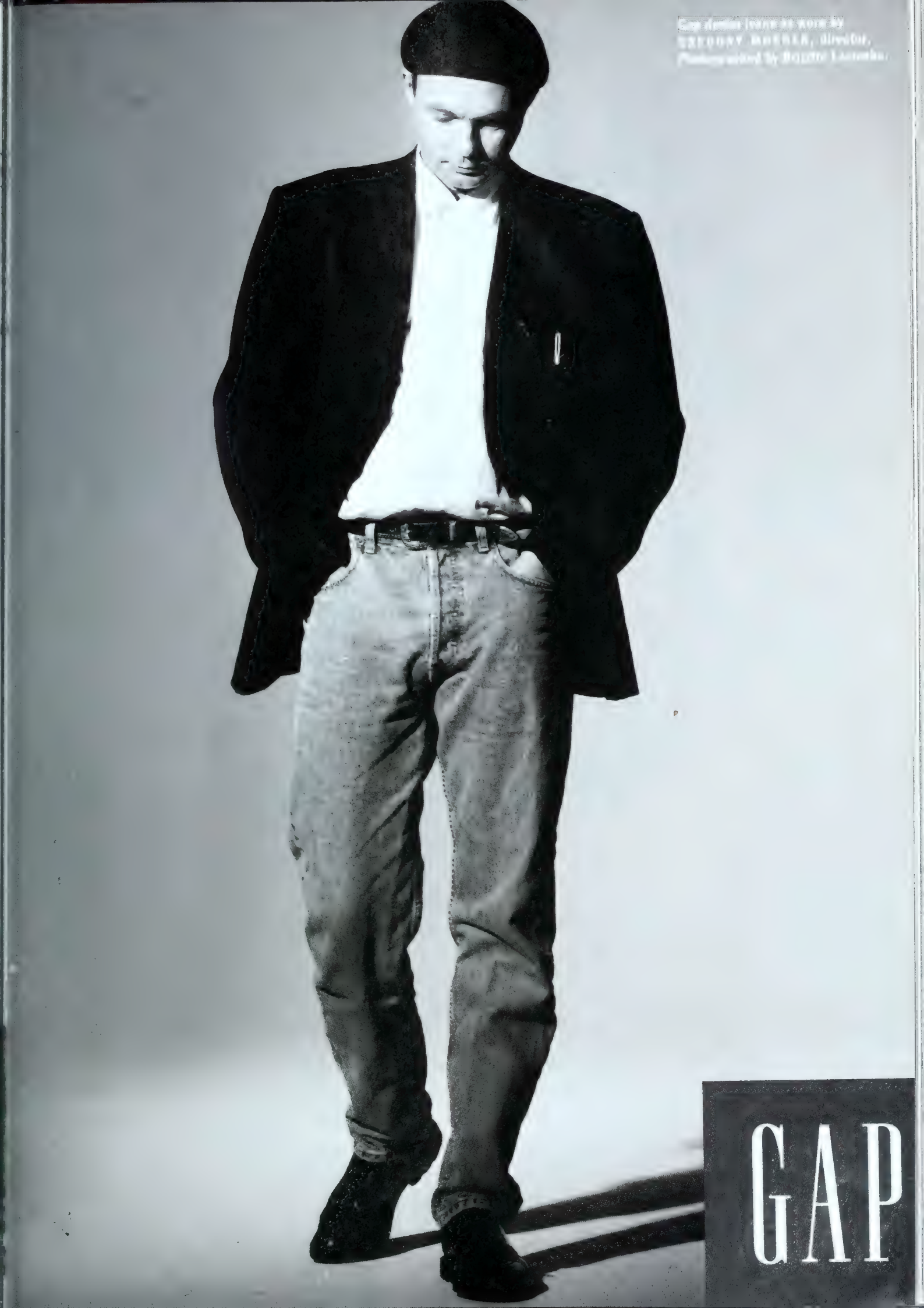
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GAP



A wicker chair, left, enhanced the message of ennui, the Victorian way, in Frederick Blum's *Two Idlers* of 1887. Below left: Child's pram, c. 1905. Below right: Patriotic chair of 1876 by Wakefield Rattan Co.

NANCY RICHARDSON

on taste

The charm of **wicker** was that nobody took it seriously, at least not until now

ONE THING THE AMERICAN VICtorian era got just right was how to spend a perfect summer afternoon. Another was the wicker furniture that was always part of the scene. Treated by the human furniture of the moment with complete disregard, wicker furnishings were so basic as to be invisible. Just the right idea perhaps. A wicker chair's charm was that it was never the type of seat that overwhelmed anyone, although there were times, if you agree with my reading of Frederick Blum's 1887 painting *Two Idlers*, when certain wicker armchairs seemed to parlay a natural ease into a devastating nonchalance, just because of the way the armchair moved with the sitter's body.

Since most wicker was thrown away before it went out of fashion, history has treated it as seriously as a paper plate at a picnic. Design historians have avoided it as a subject because no one could decide whether it was a decorative art or a true craft. (It was both and neither.) Now, to clear up a remarkable episode in the history of American taste, curator Jeremy Adamson at the Renwick Gallery in Washington has organized the exhibition "American Wicker: Woven Furniture 1850–1930," which runs through August 1.

The word "wicker" comes from a blend of Swedish words: *wika*, "to bend," and *vikker*, "willow," referring to the tightly

Where to Find It

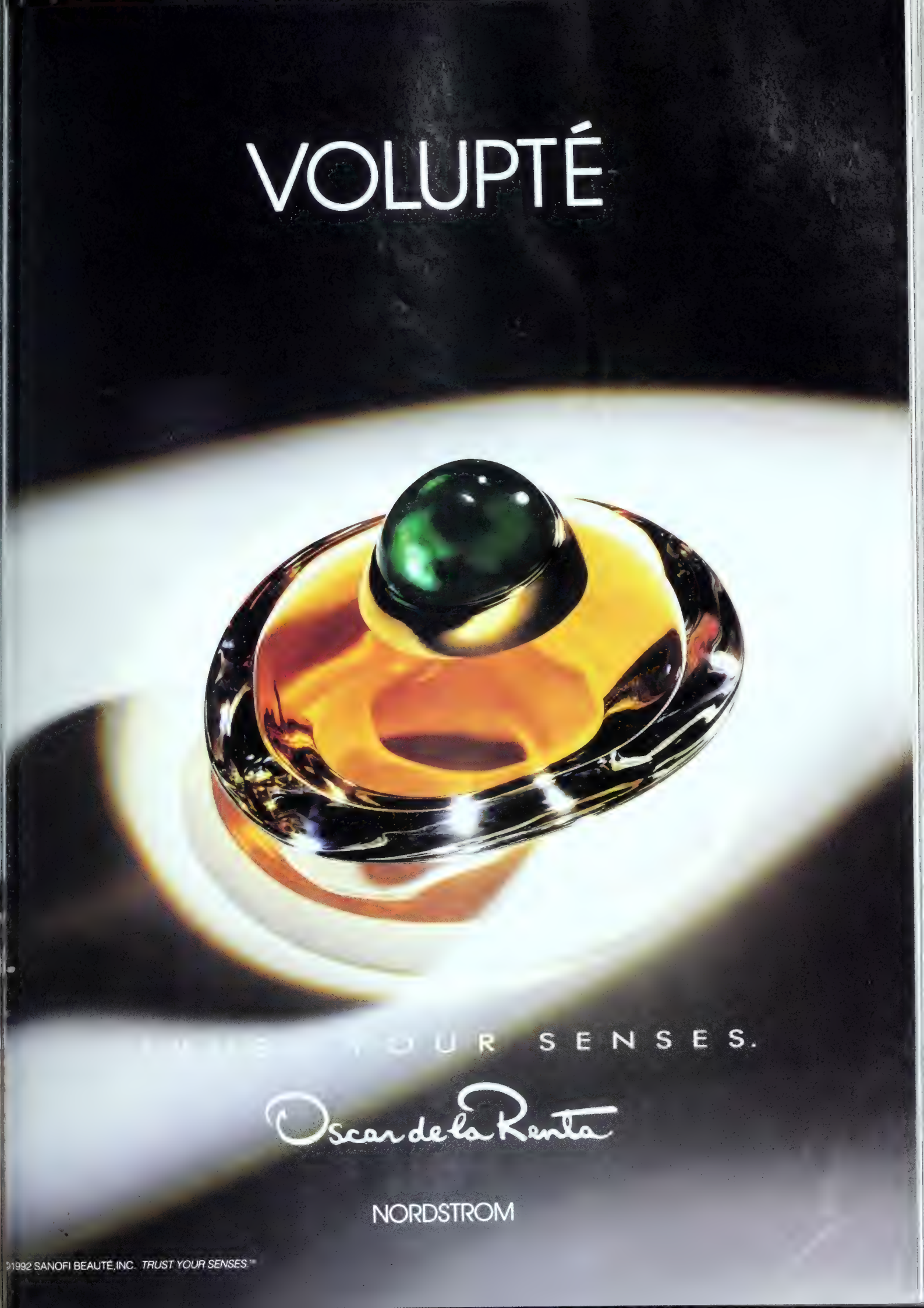
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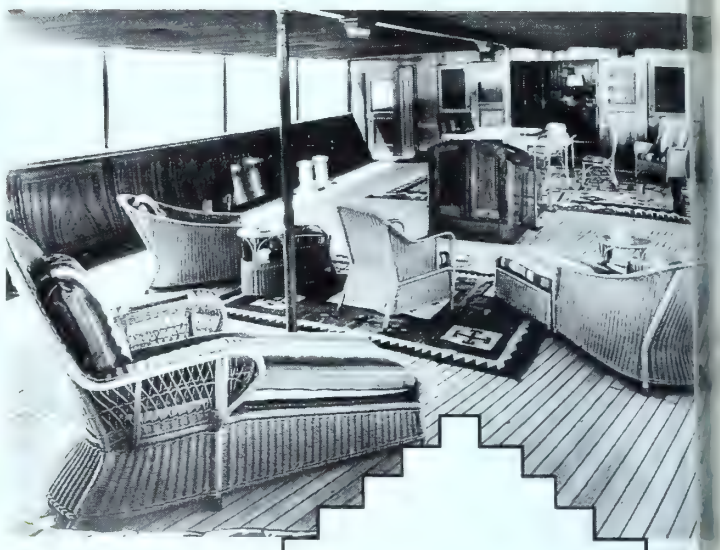






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Rare motifs, above, 1885–1895. Right: Afterdeck of the yacht *Cyprus*, 1915. Below: The Kennedys, c. 1934; would not have seemed as carefree seated on molded plastic.

taste



"There were times when wicker armchairs seemed to parlay a natural ease into a devastating nonchalance"

woven baskets and basket-derived furniture made by woodturners in Europe in the early seventeenth century and in New England after 1675. The word came into widespread use only after 1900, as an umbrella term for woven furniture made from a variety of materials such as rattan, cane, reed, willow, raffia, fiber, rush, and other dried grasses. The most popular nineteenth-century material was the rattan palm, a highly flexible vine which, when heated, could be bent into elaborate shapes. The best species for the purpose, *Calamus rotang*, grows in coastal Southeast Asia and was exported through the Chinese city of Canton and European (chiefly Dutch) ports to the United States until the 1850s, when it was imported directly. For decades beforehand, it had been used as a disposable packing material on board Yankee clipper ships returning from Far Eastern ports.

The craft part of the wicker story is as old as human history, and still going. In the exhibition catalogue, Adamson traces the earliest known examples of basket furniture to two ancient sources. One is a Mesopotamian votive sculpture, circa 2500 B.C., from the Louvre: a Sumerian official sits on a basket stool that looks like the ones still arriving from China through Pier 1 Imports. (The Sumerian one has a tighter weave.) The other is a stone relief from a Roman tomb of about A.D. 235, found in Germany. The scene involves a Roman matron sitting on a high-backed, finely woven basket-bottomed chair while an attendant does her hair. It is virtually identical to those present-day Asian-made rattan chairs with an hourglass shape found in many bedrooms and bathrooms.

Even in the sixteenth and seventeenth centuries, European basket furniture made from willow branches still followed ancient forms. Wicker cradles and hooded invalid or nursing chairs (like the hooded wicker beach chairs of today) were common in England, France, and Germany, as well as in seventeenth-century Holland, where they were

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Photographer's bench, c. 1898.


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ten depicted in paintings. In Jacob Jordaen's *Holy Family*, for instance, the Virgin sits in a wicker nursing chair while the infant Saint John holds up a wicker birdcage to the Christ Child. The nursing chair is work fine enough to have been made by a turner. The birdcage is an openwork fantasy that might have been made in someone's spare time.

Against the ancient craft of tightly woven basket making, nineteenth-century American wicker could simply be judged as "bad" basket. From another perspective, an old craft was suddenly leveraged by new manufacturing methods in the 1850s and '60s, by trade treaties that made a range of natural fibers readily available, and by the importation of whole villages of German craftsmen skilled at complex wicker design. The Wakefield Rattan Co. and Heywood Brothers outside Boston (rivals until they merged), the arms manufacturer Samuel Colt's Willow-Ware Works along the Connecticut River near Hartford, and Michael Topf and J. C. Berrian in New York all had slight beginnings in the 1850s but were going at full steam by the 1870s and '80s.

Like an after smile—make that a grin—that remains after some fat cat disappears, nineteenth-century wicker is a reminder that rattan, reed, and willow furniture counted for a brief period as high design. In the Renwick exhibition, Adamson traces how every nuance of fashionable city upholstery reappeared as wicker for use in country houses, especially in the 1870s and '80s, first as furniture for the garden and porch, and eventually for use all over the house. To my way of thinking, the funniest, most hothouse forms of upholstered furniture of the period before 1900—the confidantes, vis-à-vis, and indiscrets that populated winter gardens and palm courts in New York, London, and Paris—found their best expression reinvented for Victorian summer places.

Many of the design influences that worked their way into wicker also came from Europe—from Thonet's bentwood technique and from experiments the French were making with wire furniture for the garden, for example. High-backed wicker sofas carried out Gothic revival motifs in designs that mimicked the stone tracery of a suite of Gothic windows or the pointed arches of fashionable houses by Gervase Wheeler or Andrew Jackson Downing. But sometimes sofa and chair backs resembled nothing more than an American quilt with any idea at hand thrown in: a lyre shape, a peacock tail, an American flag, even a tennis racket. Eventually Victorian gingerbread shapes as well as flowing art nouveau patterns had their turns, and a severe style known as mission wicker came later, prefiguring art deco and angular modernist shapes. The Renwick exhibition ends with the bulky rattan easy chairs that were set pieces of so many sunrooms in the 1930s.

The rest of the story is a question of recent memory. Think of Billy Baldwin's 1960s white wicker sofas and chairs with cushions covered in a tiny black and white print. Or Michael Taylor's oversize two-piece wicker chaise longues, used in California living rooms in the early 1970s. And what seems like only moments ago: Robert Denning and Vincent Fourcade's neo-Victorian wicker groupings painted a muted red or a middle-value bronzed blue-green, a color that the French often use for shutters and railings. Denning and Fourcade covered the cushions in huge-patterned chintzes in which the background color matched the chair.

My own taste in old wicker runs to the exotic. I love the incongruity of the odd piece, an indiscret or side chair, that was gilded and sent off with leopard-patterned cushions bound in red cord—not to a boathouse but to a ballroom. ▲

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ENVIRONMENT

Prairie entrepreneur **Ray Hillenbrand** follows the lead of Native American tradition

BY WILLIAM BRYANT LOGAN

IN HIS MIDDLE AGE RAY HILLENbrand made a trade. He gave up a property he owned in Batesville, Indiana, in exchange for a ranch in South Dakota. In the process he traded sixteen-hour days for 25,000 acres, a Fortune 500 company for 1,800 buffalo, and the manufacture of burial caskets and hospital beds for the fine crafting of Sioux bags, bows, buffalo robes, and jewelry.

And he changed his point of view. "When people back east want to mellow out," he says, "they sit down and drink a martini. When I want to relax, I saddle a horse and ride the prairie." On the high plains near Rapid City, the former executive has found new partnerships with the likes of a

Sioux shaman Charles Fast Horse, above, herds buffalo with Ray Hillenbrand and his daughters Heidi and Mimi. Crafts at Ray Hillenbrand's three Prairie Edge galleries include a log drum, left, buffalo robe, below, and porcupine quill appliqué, below right.









WHO IS GIÒ?

third-generation rancher, a Sioux medicine man, and the wide-open land itself. Looking out from a bluff, Hillenbrand sees a few hundred of the buffalo that have changed his life as well as the lives of his four grown children, who help out with annual roundups. "This is a real honest environment," he reflects. "What you see is what is really there. Money isn't the driving force." Not that it isn't welcome. "You can do something where the driving force is the good of it, and the naturalness of it. Money is the offshoot."

But Hillenbrand is no nouveau wild man. To the tablelands of the West he brings a businessman's passion for order. Acquiring a cattle ranch, he converted it to buffalo (technically bison, but he prefers "buffalo"), not only because they live more naturally in this cold climate—they're comfortable to minus fifty degrees while a cow gets cold at plus thirty—but also because the market for buffalo is controlled by the producers, not middlemen. Seeing that the Sioux had used every part of the buffalo—revering it as the source of their lives—Hillenbrand decided to follow suit, beginning by creating a market for buffalo skulls and hides. (You can blame the prevalence of buffalo skulls in Santa Fe largely on him.) This meant not only greater respect for the animal but added value for the producer.

Duane Lammers, who owns half the herd, manages the Triple Seven Ranch, assisted by Mimi Hillenbrand, Ray's eldest daughter. "We have three goals here," Lammers says over a lunch of buffalo burgers. "The first is a fulfilling life for the people here, the second is to improve the land and its plants and animals, the third is to be economically viable. It comes down to land, people, and money." Lammers pushes back his chair and looks at his sons, Austin, ten, and Devin, eight. "Go catch the horses, boys," he says. "Can we go flying later?" asks Austin. "If the wind drops," says Lammers. He then explains to a guest, "We keep a little plane to check fence—

Even fencing serves environmental goals in restoring the prairie



A wagon used as a prop in *Dances with Wolves* stands beside a corral at the ranch.

25,000 is a lot of acres." For an easterner, to ride over these plains is scarcely less exhilarating than flying. Coming on the buffalo grazing in a hollow, one can't help feeling the shudder of pleasure Native American scouts must have felt when they discovered the first signs of the herds that would keep them alive through the winter. It is all like a scene from *Dances with Wolves*—and indeed, part of the movie was filmed here.

But there is much more to the place than pretty pictures. Lammers is using the buffalo to help restore the shortgrass prairie, long degraded by overgrazing and the planting of exotics like winter wheat. Having separated the ranch into a patchwork of electric-fenced pastures, he regularly shifts parts of the herd, ensuring that they don't remain too long on any stand of grass. Moderate trampling and cropping of the native grasses actually thickens the plants, encouraging them to tiller underground and send up new growth. The broken sod soaks up rain, using scarce water more efficiently and reducing erosion. Even the electric fencing serves environmental goals, since it requires only two strands, leaving gaps wide enough for antelope, coyotes, and other wildlife to circulate freely.

For Hillenbrand and Lammers it isn't a matter of going back to the old days but of finding a new way to do what is right. The same idea guides Prairie Edge, the retail and mail-order business Hillenbrand runs with manager Dan Chapman and a group of Sioux craftsmen, including shaman Charles Fast Horse. The flagship store in Rapid City is one of the few signs of life in a run-down urban core. Lamenting the cynicism of many younger Sioux, Fast Horse sees the downtown as a symbol. "There's too many lights, too much alcohol," he says, shaking his head.

Prairie Edge takes a stand against this degradation. "I like

THE NEW PERFUME



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D O N G H I A



nothing more than when I see Sioux families stopping at the window to look at my work," says Jim Little Wounded, one of the dozen young men and women who are virtual artists-in-residence in the shop. Hillenbrand encourages a high standard of craft, in exchange for which he buys every piece produced. He also supplies the buffalo hides, bones, and other items that are needed for the work. Much of the raw material comes straight from his ranch, but the beads are made by the same Venetian glass companies that supplied them to the American West long ago.



During a round-up on the 25,000-acre range, ranch manager Duane Lammers's son Austin joins Ray, Gretchen, and Mimi Hillenbrand beside the campfire.

There is a real effort here to forge a hybrid culture. Charles Fast Horse notes that even his ancestors used whatever materials were the best for the job: abalone shells acquired from coastal tribes, white men's barrel staves and Green River knives. "I take what's good from the Indian world and I leave the bad, I take what's good from the white world and I leave the bad," he says. "And I make it work together."

Fast Horse's robes, the jewelry of Tim Whirlwind Soldier, the drums and flutes of Jim Little Wounded, and the work of other Prairie Edge artists is sought after far beyond Rapid City. Customers include Japanese museum directors, actor Kevin Costner, and country singer Randy Travis. To make a single piece of a motorcycle bag for the rock group ZZ Top, twenty-nine-year-old Kevin Fast Horse uses 5,000 tiny beads. The work is costly, intentionally so, since Hillenbrand believes the carriers of cultural ideas should be highly valued and highly paid.

A strange thing is happening out there in South Dakota. An ex–corporate executive rides the range, restores the prairie, and spends time in a ceremonial sweat lodge, the Sioux equivalent of a chapel, where Charles Fast Horse is his teacher. Fast Horse, on the other hand, buys land and builds his family a house in the hills surrounding Rapid City. "If we live in the past, we decay," he says. "We have to cherish our traditions *today*." The businessman, the cowboy, and the Native American trade the strengths of their own pasts to create something fresh in common. Externally, the buffalo is the medium of exchange. Internally, all three men are looking for values. The shaman is most articulate. "There are two types of wealth," he concludes. "One is material wealth, the other is the wealth of who you are. If you reach your goal, you learn at last that you are part of the human race." ♠

"I take what's good from the Indian and the white man, and I leave the bad"



A Sioux painted buffalo hide shield.

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Louisine and H. O. Havemeyer, left, in Paris, 1889. Mrs. Havemeyer is wearing one of the Worth dresses her husband encouraged her to collect along with contemporary French art. Below right: He gave this Tiffany favrile vase to the Metropolitan Museum in 1896. Below left: The couple bought Cézanne's *Still Life with a Ginger Jar and Eggplants* about 1907.

ART

In a legendary collection **the Havemeyers** displayed their shared taste for adventure

BY ROSAMOND BERNIER



IN THE SPRING OF 1892, AS STRANGE AN ARK AS ever came to rest on Manhattan island was completed at the northeast corner of Fifth Avenue and 66th Street. Though nothing special when seen from the street, the house was in its every interior detail a place of marvel and magic. It belonged to H. O. Havemeyer and his second wife, Louisine Elder, whom he had married in 1883. Even before their marriage, he had gone heavily into the collecting of Japanese decorative art. He had also made wholehearted if erratic forays into European old-master painting. As he commanded virtually the entire United States sugar market, he could afford to indulge his fancies. Later, thanks in large part to Louisine's contacts in Paris (through her lifelong friendship with Mary Cassatt), the Havemeyers were able to buy French nineteenth-century painting and sculpture on a scale, and with a discriminating taste, that has rarely been rivaled.

Theirs could have been—and should have been—a private house that eventually went public, like the Frick Collection and the Pierpont Morgan Library. As the home of the Havemeyer Collection and as the masterpiece of Louis Comfort Tiffany and Samuel Colman in the domain of interior decoration, it could have rivaled either museum. Visitors to "The H. O. Havemeyer Collection," an exhibition at the Metropolitan Museum of Art through June 20, can see not only the full range of artworks the couple once lived with but also a number of the spectacular objects designed for them by Tiffany & Co. that were taken out of the house before it was torn down in 1930.

Had the collection stayed in place, it would have had everything from an Egyptian limestone head of a pharaoh to the Japanese blue and white hawthorn jars Louisine Havemeyer had first admired as a teenager paying a call at the studio of James McNeill Whistler. All tastes and all natures would have been satisfied at the Havemeyers'. In some parts of the house sheer numbers would have impressed: the music room walls and the library ceiling, for example, which Tiffany and Colman collaged with a wealth of Asian brocades and embroideries. In

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Torn down in 1930, the Havemeyers' house should have become a museum



Pieter de Hooch's *The Visit*, above, El Greco's *Portrait of a Cardinal*, right, Mary Cassatt's portrait of the collectors' daughter, Adaline, far right, and a Zhou wine jar, below.



1896, H. O. Havemeyer gave the Metropolitan more than 2,000 fragments of Japanese textiles he had bought from the Parisian dealer Siegfried Bing. Nor was it anything special for Havemeyer to buy 475 Chinese porcelain tea caddies on his morning walk to work and have them carted home that afternoon.

The house also held single objects that would draw connoisseurs from all over: a Greek bronze helmet from the seventh century B.C., a one-handled Roman glass cup made in the first century A.D., a Zhou bronze wine vessel. The collection of Tiffany blown glass would in itself have made the name of many a museum. So would the early medieval Islamic pottery. Any curator would covet the European paintings: among them Bronzino's *Portrait of a Young Man*, El Greco's *View of Toledo*, Ingres's *Portrait of J. A. Moltedo*, Courbet's *Woman with Parrot*, Manet's *Ball at the Opera*, Monet's *Poplars*, Cézanne's *Gulf of Marseilles Seen from L'Estaque*. The Degas bronzes would be a collection in themselves. In no other American collection of the day was such consistent discernment exerted on works from the early sixteenth century up to the beginning of the twentieth. Unlike J. P. Morgan and Henry Clay Frick, who were most active in earlier art, the Havemeyers moved with serene confidence in areas of recent art that were still regarded as difficult or unproven.



There was, however, a darker side to the Havemeyers' life. Only a few years after their marriage, the attorney general of New York started proceedings to annul the charter of the Havemeyer sugar refining company. Although this matter was resolved in 1891, H. O. Havemeyer fought off other troubles throughout his career. He died in 1907, barely two weeks after a federal agent discovered that company scales had been tampered with. (Charges of fraud were brought and led eventually to a verdict of guilty.) On the day of the funeral Louisine's mother died; that same month, the Havemeyers' two granddaughters also died. The effect of those misfortunes was such that in 1909 Louisine tried to throw herself off an ocean liner. Rescued at the last moment, she recovered and went on to lead an active life not only as a collector but as a militant suffragette.

Meanwhile the house remained as if nothing had happened to the man who, decades before, had given Tiffany and Colman a free hand and a blank check. Louisine Havemeyer had wanted to get away from dreary conformist interiors—"old moth-eaten Tudor embroidery," as she put it—and go all out for the more adventurous taste of her own



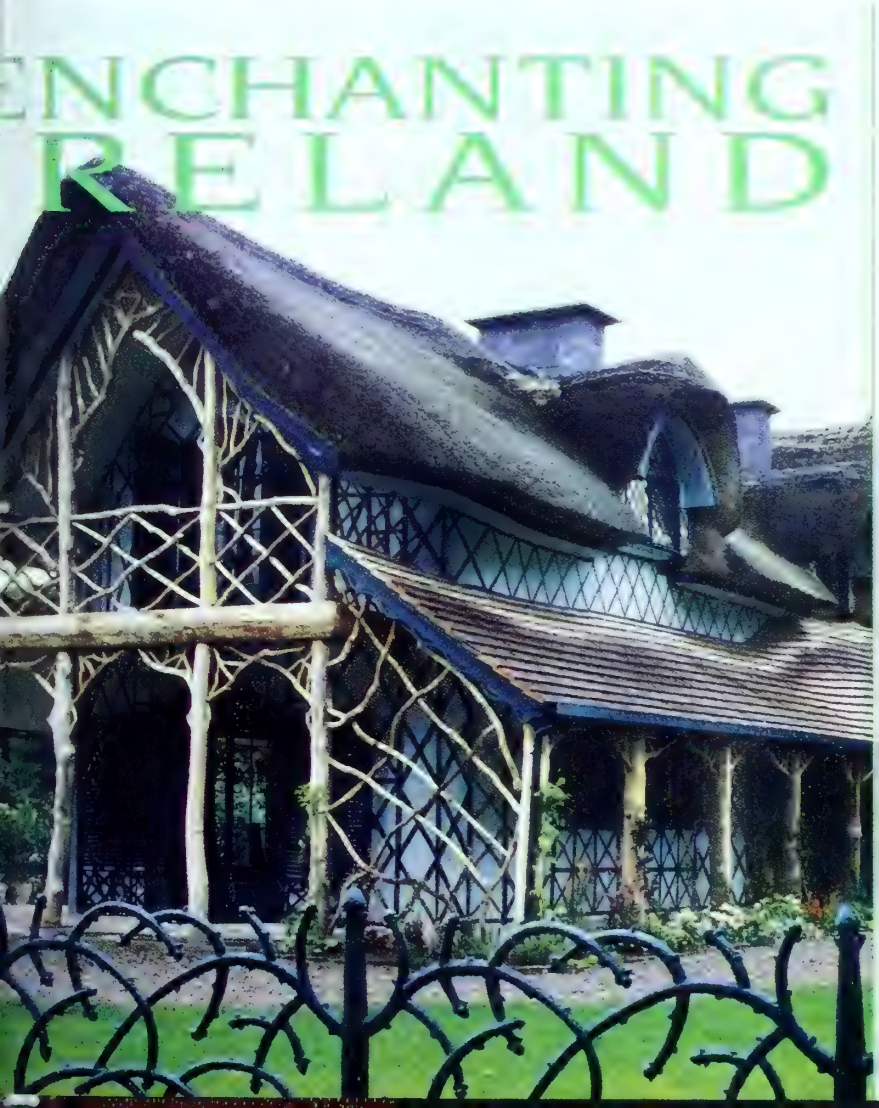
A gold- and crystal-railed staircase, below, spanned the picture gallery Louis Comfort Tiffany and Samuel Colman designed for the Havemeyers' house on Fifth Avenue.

Every inch of the walls was covered in Tiffany mosaics

day. Tiffany and Colman gave her precisely the unpredictable new look she had hoped for. The entrance hall delivered a keynote address that echoed through all the rooms. There was very little furniture in the hall, but the floor was a sea of Hispano-Moresque tiles, and every inch of the walls was covered with Tiffany glass mosaic. There was a polychrome mosaic overmantel on which two peacocks were framed by golden scrolls; the staircase was modeled after one at the Doge's Palace in Venice. A thronelike chair suggested, none too subtly, the prepotent ambitions of H. O. Havemeyer.

Most other householders would have been weighed down beyond endurance by Tiffany's eclectic mingling of Chinese, Japanese, Islamic, Byzantine, Celtic, and Viking elements. But the Havemeyers did not feel that their collections were in any way effaced: for years they had bought with this house in mind. Art and decoration were equal partners even when the visitor crossed the two-story picture gallery by way of a suspended staircase that went down and up from one balcony to another without touching the ground. The gold-filigree railings were hung with small crystal balls, and every footstep set off a musical tinkling guests were not likely to forget. Bernard Berenson's wife, Mary, may have scoffed at "that awful Tiffany house," but to most visitors it was filled with surprise and enchantment. Its demolition a year after Louisine Havemeyer's death in 1929 was a great loss to the cultural history of New York.

Although no museum bears the family name, the Havemeyer benefactions—above all to the Metropolitan (close to two thousand works of art) but also to the National Gallery of Art in Washington, the Philadelphia Museum of Art, and other institutions—are multitudinous. Both singly and together, the Havemeyers were as committed as two collectors can be. Yet it was Louisine who took charge in the area in which by general consent they excelled—that of French nineteenth-century art. It was during her widowhood that many of the finest elements in the collection were assembled. She led a full, active, and courageous life in the cause of women's rights, and yet there was one respect in which she remained the subservient Victorian wife, even when her husband was no longer around. In her memoirs she never referred to him other than as "Mr. Havemeyer," and it was her wish that their joint legacy to the Metropolitan be called simply the H. O. Havemeyer Collection. ▲



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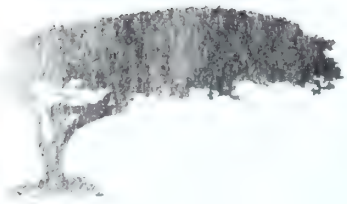
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immense globes of starry purple flowers on fat and rounded stems that can shoot up to anywhere between forty-five and sixty inches. Often seen in nursery catalogue pictures showing a child hunkered down beneath it, this giant makes a bold statement in late May—either in its own massed planting or in an ensemble where it adds a majestic touch to carefully selected companions such as yellow *Iris pseudacorus* and *Centranthus ruber*. The hybrid cultivar 'Globemaster' aspires to no higher than thirty-six inches and veers away from purple toward pink. Its seed heads dry well for winter arrangements.

Some other species that bloom in late spring soar to considerable altitude, without quite matching their gigantic cousin. *A. aflatunense*, with rounded heads of flowers intermediate in color between lilac and lavender, tops off just under thirty-six inches. Among the larger alliums, I have a favorite: *A. christophii*, or stars-of-Persia. Its starry florets, composed of long, narrow, pointed petals in a metallic shade of amethyst, form a ball-shaped cluster. Since it reaches only twenty inches, stars-of-Persia nestles appealingly against perennials of moderate stature, such as lady's-mantle or sea holly.

The genus *Allium* includes its little charmers as well as its bold performers. The grayish pink flower clusters of *A. karataviense*, about the size and shape of a tennis ball, barely rise in late May above a pair of low, wide, arching blue gray leaves. I am also partial to *A. moly*, an early June bloomer with abundant bright yellow flowers. The bulbs are inexpensive, so they can be planted in the large masses or drifts that are their most effective use. *A. roseum* and *A. oreophilum* bloom at the same time as *A. moly*. The first grows to about a foot or taller, with loose clusters of pale pink flowers; the second, a dark shade of rose and no higher than six inches, is one of the most diminutive ornamental alliums.

Summer heat does not write finis to the procession of garden alliums. One of the most beautiful, *A. caeruleum*, blooms in my New Jersey garden in late June. Its azure flower heads top fairly wavy stems about eighteen inches tall, making it a fine plant to weave among others in a seasonal tapestry. Another late-June allium, overlapping in bloom with *A. caeruleum*, is *A. scorodoprasum*. It bears moderate-size rounded clusters of lilac purple flowers on thirty-six-inch stems. But this species calls for caution. Like the wild onions that infest lawns, it produces a great many bulbils, making it seriously invasive. The subspecies *A. scorodoprasum rotundum* forms no bulbils and has more intense color. It is wonderful tracing a sinuous curve through a perennial border where its flower heads seem to float above lower plants.

Autumn's alliums include *A. senescens* var. *glaucum* (lavender pink), *A. stellatum* (violet pink), and *A. thunbergii* (deep rose). But for my money the very best allium of the late-season garden is *A. tuberosum*, or garlic chives, a culinary plant that does double duty as an ornamental. Its glossy wide leaves have a flavor somewhere between garlic and chives. It blooms exuberantly, producing a multitude of little white flowers in September and, if deadheaded, again in October. The delicate seed heads dry to a pale parchment, accented with jet black seeds. Picked in November, they add grace notes to fall and winter bouquets. ♠

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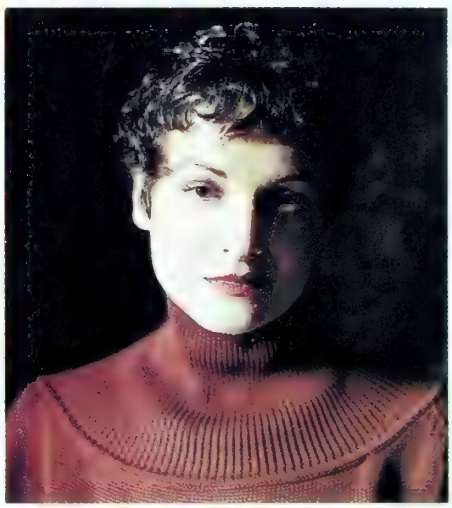
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On the Upper West Side, *New Yorker* fashion columnist **Holly Brubach** composes a room of her own





I AM SITTING IN THE ROOM IN WHICH I SPEND MY days alone, doing battle with myself in a state of despair and agitation quite unlike the ecstatic reverie in which writers are so often depicted in movies. As an only child, I passed the days more or less as I do now—I amused myself, in my own room. The afternoons seemed endless. They still do. A writer's life is one of solitary confinement.

The light is best in the early morning, when it illuminates the floral pattern on the curtains, and at the end of the day, when the white brick wall of the school across the street reflects the sun's last lateral rays. The view is a typical Upper West Side cityscape, of the water towers on top of the buildings on West 79th Street and, if you crane your neck, of the southwest turret of the American Museum of Natural History. From September until June the background music consists of a chorus of children's voices in the school playground during recess; in summer there is percussion only—a pickup basketball game that goes on, nonstop, late into the night.



Eight years ago, when I renovated the living room—covering over the exposed brick, which had been all the rage in the 1970s, having shelves built and wainscoting installed, turning the sleeping loft into a crawl space for storage—I envisioned a library. But all the examples that came to mind were masculine and clubby, with monolithic bookcases in dark mahogany and walls the color of the felt on billiard tables. Repositories of knowledge and reading rooms

In her Manhattan living room Holly Brubach, inset, writes at her grandmother's mahogany dining table, above right, set on her aunt Margaret's carpet. Left: After years in boxes, her books have been unpacked.

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have traditionally been a man's preserve. In Flaubert's letters to Louise Colet, his mistress and a respected poet in her own right, he contended that her intelligence and her literary gifts were functions of the male aspect of her personality, that her femininity was something else, apart. Like so many other women, I have struggled against that impulse to divide our selves, that attempt to alienate our minds from our bodies. In making a room in which I could write, I realized that of all the aspects of my identity it is my mind that seems to me the most feminine.

For years my apartment had served as a kind of waiting room, outfitted with uncomfortable chairs and lots of magazines, where I was biding my time until my real life got under way. My books were in boxes stacked against one wall, as if I were ready to pick up and move on a moment's notice. Past the age of forty, everybody seemed to be complaining about how cluttered their lives had become; they were forever cleaning house and organizing yard sales, jettisoning the contents of their attics and their basements and their bottom drawers. Between their lives and mine, it seemed, there was a chasm that would never be crossed, a chasm full of things like umbrella stands and egg timers. In my life there didn't seem to be *enough* things, and as a result I often found myself substituting a magazine for a coaster or a dime for the right size screwdriver.

And now, without my quite knowing when or how this came about, my apartment is suddenly full of things. There are souvenirs of my travels: carved wooden candlesticks from Lisbon, gold-flecked goblets from Murano, and Burmese sculpture from Bangkok. There are presents from friends, including (among the most prized) a small gold plastic Eiffel Tower, a Christmas gift from my concierge the first year I lived in Paris. As a child, I ran a kind of orphanage for dolls and stuffed animals, lost souls who had been delivered into my hands. And now I have assembled all around me foundling objects that called out to me in flea markets and junk shops, things that I like to think I have rescued from neglect or even destruction.

As an antidote to the loneliness of writing, I have marshaled all sorts of family mementos. On the floor is my aunt Margaret's carpet, a 1930s oriental, from which I chose the room's colors: a dark oxblood for the woodwork, a sunny yellow for the ceiling, and, for the walls, a bisque that at midday fades to the shade of a makeup base in the medium range. (I taped a Manolo Blahnik shopping bag to the wall and told the painter to match it.) The dining table that is my desk came from my grandmother's house; I used to help my aunt Eileen wrap Christmas presents on it. Carved into its surface is my cousin's name—the scar from an act of childhood vandalism committed with a penknife some forty years ago.

Brubach covered hatboxes with Brunschwig's Bosphore wallpaper border. Details see Resources.



The books have been unpacked, and their authors, from their perches on my shelves, urge me on and argue with me and reproach me. They are arranged by size or subject or, in some cases, by whim. Mavis Gallant and Chekhov keep each other company. George Orwell, A. J. Liebling, James Thurber, and Joseph Mitchell talk shop. Balanchine and Stravinsky sit side by side, continuing their dialogue about music and time. Edith Wharton entertains Casanova.

When I get stuck, as I regularly do, I pace the route from my desk to the refrigerator and back, with an occasional detour into the bedroom, where I lie down and stare at the ceiling and try to untangle the knot in my brain, or into the shower, where I mostly work on titles. Along the way I pass an engraving of Rossini at his piano, surrounded by his muses, who are hovering in midair, dressed in costume for his operas. On top of the clock on the mantel is Pythagoras, seated—on an Empire chair, of all things—contemplating the square of the hypotenuse. In a frame beside my computer is a postcard, a photograph of Jane Austen's grave under the paving stones of Winchester Cathedral. The inscription says, in part, "The benevolence of her heart/the sweetness of her temper; and/the extraordinary endowments of her mind/obtained the regard of all who knew her, and/the warmest love of her intimate connections." In her century, which was not as secular as ours, immortality was predicated on one's life, not on one's art. But the woman Austen's friends knew and loved is clearly one and the same as the narrator of her novels. I picture her sitting at a table in the parlor or in the kitchen, stealing a few moments between intrusions to set down three or four sentences. And I am grateful for her example, for how much has changed, that a woman engaged in the struggle to record some small aspect of human experience can have a room of her own in which to do it and the expanse of an afternoon, uninterrupted. ♠

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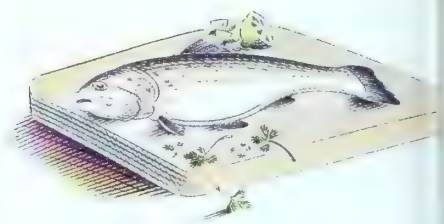


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GRAVLAX WITH BASIL AND ORANGE

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GOLDEN CHOWDER WITH SALMON, YELLOW POTATOES, AND SAFFRON

FOOD

Leslie Land explains the lure of farmed **salmon** and offers three ways to serve the catch of the day

I CAN'T HONESTLY SAY I NEVER met a salmon I didn't like; the canned kind is not my idea of a good time. But give me a simple grilled salmon steak or pan-fried fillet, its skin crisp as bacon, or let me make a light stir-fry with snow peas, a steaming bowl of golden chowder, or a big chunk of gravlax to share with my salmon-loving friends and I'm a happy woman.

This is one gorgeous hunk of protein—tender, flavorful without being overpowering, unfailingly lovely to look at. It's especially healthful, too; the fat that gives salmon so much of its appeal is rich in omega-3 oils. And unlike most other fine fish, salmon is readily available year-round, thanks to modern aquaculture.

I'll cheerfully concede that the best wild salmon is better. But what do we mean when we say "best wild salmon," and how likely are we to be able to buy any? Most of the wild fish still being caught off Greenland and in the Alaskan Pacific go to Europe, Japan, or, in cases of glut, the canneries. The Atlantic salmon, *Salmo salar*, is so rare in American fish markets it might as well be commercially extinct. The Pacific salmons—there are five commonly sold species in the genus *Oncorhynchus*—are diminishingly abundant and increasingly expensive in fairly direct proportion to tastiness. And from the exquisite Alaskan Copper River chinook (*O. tshawytscha*) to the rich Atlantic caught by an angler friend in Maine's Lower Penobscot, wild salmon is only as good as it is fresh—freshness being to fish what location is to real estate. That's why line-caught Pacific salmon that has been quick-frozen on board the boats is so much better than "fresh" fish that has been at sea for a week before it reaches the distributor.

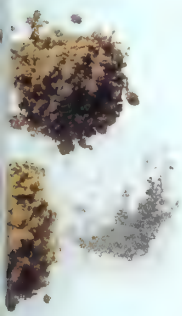
Most farm salmon sold here is the Atlantic type, which is more

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amenable to domestication than are Pacific types. Raised in the oceans off North American coasts—Maine, New Brunswick, British Columbia, or Washington State—it typically gets to distribution centers within twenty-four hours of harvest, to retail markets one to three days later. The flavor is less pronounced and the texture less firm than that of wild fish. After all, these salmon have been selected for their ability to get big quickly on a minimum amount of uniform feed, and being caged, they don't get a lot of muscle-building exercise. But unlike catfish, tilapia, and cheap trout, all aquacultural triumphs reminiscent of industrial chicken, farmed salmon actually taste like something other than blotting paper.

World production of farmed salmon nearly doubled between 1988 and 1992, and growth is predicted to continue, although at a decidedly slower rate. Right now, the main barrier to major expansion appears to be a simple lack of demand, but other potential unresolved problems include resistance from coastal landowners who like the views the way they are, pollution from fish wastes, danger to native stocks from diseases—farmed fish are frequently treated with antibiotics—and dilution of the wild gene pool, if not outright displacement of wild fish. Farmed salmon do manage to escape; their descendants now outnumber the natives in some Norwegian waters.

According to Ken Talley of *Seafood Trend,* an industry newsletter, aquaculture is largely responsible for the rise in salmon consumption in the United States: .97 pounds per capita per year, up from .73 pounds in 1990. Until tariff barriers were erected, Norway was our major farmed salmon supplier and "Norwegian salmon" has become fish-marketese for farmed Atlantic salmon no matter where it originates. Since it's very likely to have come from Chile—forget twenty-four hours from the water—it pays to ask the fishmonger. Increasingly, distributors of the best farmed salmon are labeling them with gill tags, so even when you're only buying a fillet, ask to see a whole fish. If it's a designer model, that's an encouraging sign.

For years smoked salmon stood alone as the designer dish, but lately fashion is turning to gravlax, just as luxurious but easier to make. Salt, sugar, herbs, and time are all it takes, and the fact that different recipes call for widely varying amounts of these ingredients indicates that the process is a forgiving one. The result, regardless, is somewhere between sashimi and smoked salmon: slightly salty, firmer and darker than raw fish, but with a similar delicacy and sweetness.

Although classic Scandinavian recipes call for dill and black pepper and the complement of a mustard-dill vinaigrette, gravlax takes equally well to other herbs and seasonings. In summer, when basil is opulent, I like to make it with basil and orange and accompany it with a basil and green peppercorn guacamole sharpened with citrus. Cilantro and coriander seed, mint and cumin—why not play around? Farmed salmon is most accommodating. Gravlax keeps about ten days. Any not eaten as an appetizer can be lightly sautéed with eggs, made into hash, or creamed, curried, or lightly grilled and served over mixed greens.

Of course, you don't need a big chunk—of fish or time—to get salmon gratification. Try making a saffron-scented chowder, rich with salmon broth and cream, or whip up a light stir-fry of salmon and snow peas. It echoes a classic New England spring pairing and folds farmed salmon neatly back into the wheel of seasons.



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RECIPES

GRAVLAX WITH BASIL AND ORANGE

2 thick center cuts of fillet of salmon, about 1½ pounds each, with skin
3 tablespoons kosher salt
2 tablespoons sugar
Zest of 1 small orange, removed in long thin strips
1½ cups loosely packed basil leaves, coarsely chopped

Be sure no scales remain on the fish. Freeze at 0 degrees for 72 hours and thaw in refrigerator before proceeding. Place a fillet skin-side down in a shallow, nonreactive dish or baking pan. Combine salt and sugar. Sprinkle half of mixture evenly on the fillet, then arrange half of orange strips in an even pattern. Place chopped basil on top of fish. Sprinkle with the remaining salt mixture, add the rest


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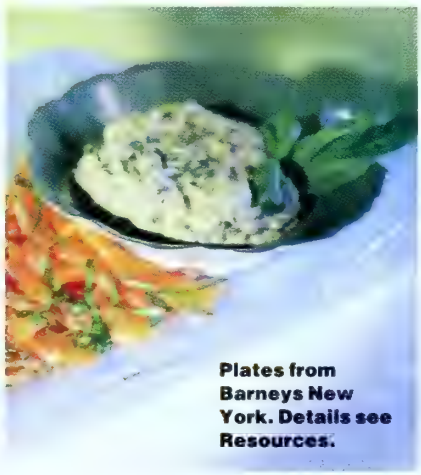
THE AUTHENTICITY

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of the orange strips, and top with flesh side of other fillet, with its thin edge against the thick edge of the bottom piece.

Cover the fish with plastic or foil, top with a roughly 2-pound weight, and refrigerate. Turn the fish every 12 hours or so, basting with juices each time. Remove weight after 2 days. The fish is ready after 3 days and should be drained and wiped after no more than 4 days. It will keep in the refrigerator 10 days to 2 weeks.

To finish preparation, drain fish, remove orange and basil, and wipe clean and dry. Slice thinly on the diagonal as you would smoked salmon. Serve with thinly sliced French bread or warm flour tortillas and citrus-flavored avocado sauce (recipe below). Serves approximately 12.



Plates from Barneys New York. Details see Resources.

AVOCADO SAUCE

- **1 small piece ginger**
- **1 tablespoon green peppercorns packed in brine**
- **1 very ripe avocado, peeled and seeded**
- **¼ cup heavy cream**
- **2 tablespoons orange juice**
- **⅓–½ cup minced basil leaves**
- **Salt**
- **Lemon juice (optional)**

Peel ginger and grate enough to make ½ teaspoon paste. Rinse peppercorns and chop coarsely. Combine ginger and peppercorns in a small bowl. Add avocado and mash. Stir in cream, then enough orange juice to make a sauce a little thinner than mayonnaise. Stir in minced basil. Add salt to taste, remembering that the sauce will be served with salty gravlax. Add a touch of lemon juice if orange is very sweet.



STIR-FRIED SALMON WITH SNOW PEAS, ENDIVE, AND AVGOLEMONO

- **1 lemon**
- **2 egg yolks**
- **¾ cup chicken broth, homemade or low salt**
- **1 pound boneless salmon, skinned**
- **3 tablespoons unsalted butter**
- **3 tablespoons olive oil**
- **1 pound snow peas**
- **2 heads Belgian endive**
- **½ teaspoon salt**
- **Sugar (optional)**

Shred zest from the lemon, using a grater with ⅛-inch holes. Set aside. Squeeze out lemon juice. Place yolks in a heat-proof bowl and set aside. Bring broth to a simmer and remove from heat. Beat 2 tablespoons of the lemon juice into the yolks. Beating constantly, add the hot but not boiling broth in a thin stream. Set aside.

Slice the salmon lengthwise in ½-inch strips, then cut the strips in 2-inch lengths. Place a large wok over medium-high heat. When hot, add the butter and oil. When butter melts add salmon and cook, turning once, just until the outside is firm and opaque. The center should still be raw. Remove with slotted spoon; set aside, keeping fish warm.

Discard all but about 1½ tablespoons of the fat. Place over medium-high heat until sizzling, then add the lemon zest and cook 10–15 seconds or until lightly toasted. Add snow peas and cook 2 minutes, stirring constantly. Lower heat to medium and add broth mixture. Continue cooking and stirring about 2 minutes more or until sauce has thickened and peas are tender crisp. Do not let boil—remove pan from heat if necessary.

Slice the endive crosswise at ½-inch intervals and separate into leaves; cut base slices in quarters. Stir in endive and reserved salmon. Add salt; taste and adjust, adding more lemon juice if desired. If the peas are not sweet, add a pinch of sugar. Serve at once with steamed rice. Serves 4–6.



GOLDEN CHOWDER WITH SALMON, YELLOW POTATOES, AND SAFFRON

- **Head and rack from a 6½–7 pound salmon**
- **2 medium onions, coarsely chopped**
- **1½ tablespoons butter**
- **1 pound yellow boiling potatoes, peeled and cut in ¼-inch slices**
- **½ teaspoon saffron threads, lightly piled**
- **1 cup milk**
- **1 pound skinned boneless salmon, in ½-inch chunks**
- **1 cup heavy cream**
- **1 teaspoon salt**

Place the head and broken-up rack in a kettle, cover with 5 cups water, and simmer gently, uncovered, 30–45 minutes. Strain and reserve broth; discard solids. (Will keep frozen for up to 3 months.)

Cook onions in butter over low to medium heat 15–20 minutes or until golden. Stir in potatoes. Add 4 cups of the broth; add water if needed to equal 4 cups. Continue cooking 20–30 minutes or until the potatoes are very tender. Place saffron in a small dish, pour in 2 tablespoons boiling water, and set aside.

Add milk to chowder. Add salmon and cook only until fish flakes easily, about 4 minutes. Add cream, the saffron in its soaking water, and salt. Do not let boil.

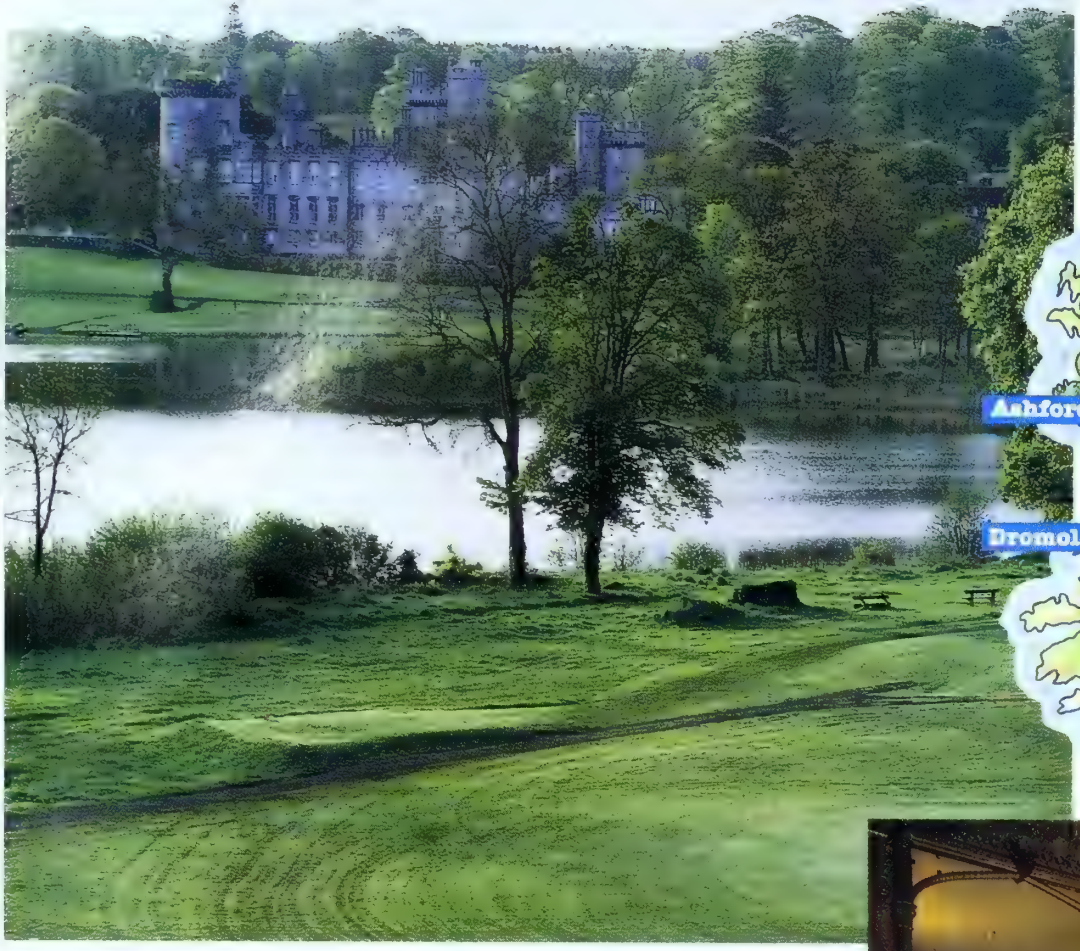
Like all true chowders, the taste improves if made in advance, cooled quickly, then allowed to mellow in the refrigerator for a few hours or overnight. Reheat gently. Serves 4–6. ♠



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TRAVEL

Storming the towers is a pleasure at four **Irish country house hotels**

BY JUDY BRITTAIN

"AH, 'TIS SO PEACEFUL, ISN'T it?" The porter who had carried my bags gazed out the window at the manicured grounds of Dromoland Castle and sighed, then left the comfortable and handsomely appointed room with a "God bless ye now." Courtesy without obsequiousness, history without cold drafts—the whole scene was almost too perfect. But as I found on a visit to Ireland last summer, there's something irresistibly seductive about the idealized version of country life offered by the historic hotels that dot the soft green landscape.

Dromoland Castle

Our first taste of this life began just eight miles from Shannon at Dromoland Castle, the ancestral home of the O'Briens, barons of Inchiquin and descendants of the eleventh-century high king Brian Boru. An imposing Gothic revival structure complete with towers and battlements, Dromoland was built about 1826 by Sir Edward O'Brien to replace a Queen Anne–style house, which had replaced the original fortified castle. Before the castle became a hotel in 1963, American decorator Carleton Varney took charge of the interiors; he returns now and then to repair and redecorate.

Everything is huge at Dromoland: its corridors, flanked by portraits of the O'Briens, are as wide as avenues, its well-heated bedrooms enormous, with giant beds and vast windows overlooking a lake, woodlands, and walks that may be the remains

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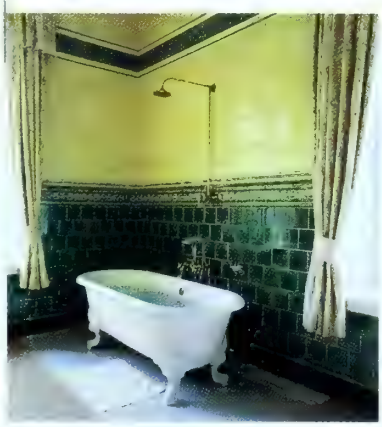


CAYMAN ISLANDS

"Those who know us, love us."

of gardens laid out by Sir Edward himself.

The food here is justly celebrated, thanks to excellent local ingredients and to chef Jean Baptiste Molinari, who trained at the Hôtel de Paris in Monaco. One of the best dishes from his "Taste of Ireland" menu is piosai beaga mairteola, vaineola agus laofheola—Gaelic for medallions of beef, lamb, and veal, each with its own sauce, and vegetable mousse. Every morning the sideboards are loaded with anything that means breakfast in any language, all served on Nicholas Mosse's spongeware, which can be bought at the not-too-distant Kilkenny Design Center. To work off all this food, one can fish, ride, and shoot, or take an excursion to the coastal area known as the Burren where the wildflowers are at their most radiant in June.



The arts and crafts–style tiled bathrooms at Waterford Castle are a legacy of the Fitzgerald clan.

Waterford Castle

After a pleasant drive east from Dromoland and a brief trip on a private car ferry, we caught a glimpse of Waterford Castle through a forest of rhododendrons. Its history is bound up with another celebrated Irish clan, the Fitzgeralds. Maurice Fitzgerald, who arrived with the Normans in 1170, was taken prisoner and held on an island in the River Suir. Later he chose to build his stronghold on the island; for eight hundred years it was headquarters to the Fitzgeralds, who became earls of Kildare and Ormonde and knights of Glin and Kerry.

The small stone castle, encircled by lawns dotted with white garden furniture, is far from ancient; only the tower was standing when the wings were added in 1895. I was relieved by the building's relative youth, partly because of the plumbing—most bedrooms boast an arts and crafts–style tiled bathroom with a graceful freestanding tub and flower-sprinkled basin—but mainly because of ghosts: there aren't any here.

The generally undistinguished food is redeemed by the brown bread, and the bedrooms by their coziness—and by the quiet: at night the only sounds are those of badgers, foxes, and owls. A championship golf course by Des Smyth and Declan Brannigan was recently completed.



Local oysters, above, are among the delights of the dining room at Ashford Castle, below, built by the Guinness family.





Mount Juliet in County Kilkenny features fine 18th-century plasterwork inside, above, and fine riding outside, below.



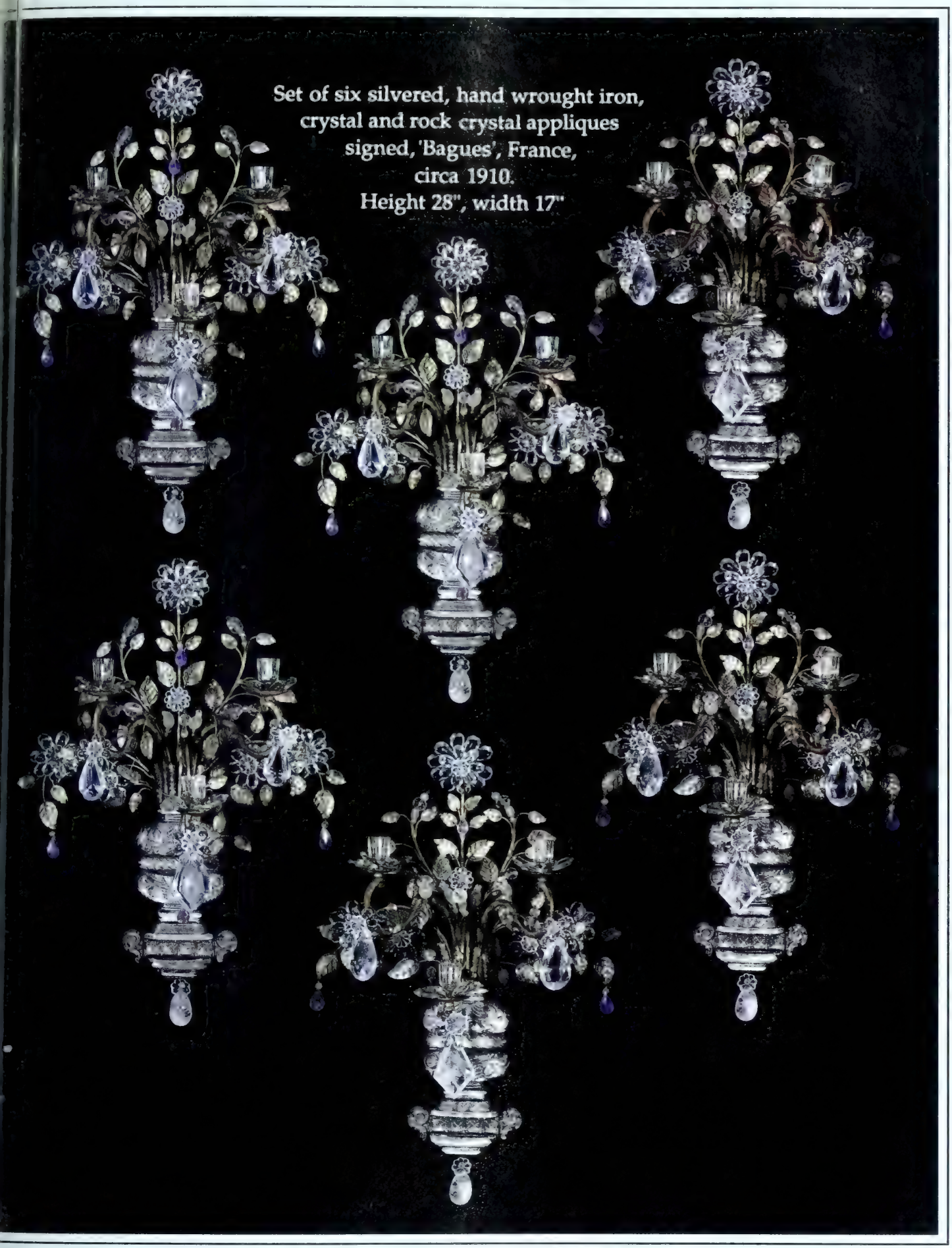
Mount Juliet

In the 1760s the earl of Carrick built a country house above the River Nore, inland from the town of Waterford, and named the house Juliet, after his wife. Our introduction to this beautiful Georgian mansion was less charming: No Parking signs forced us to leave our car fifty yards away and hike with our luggage to the front door. We began to wonder if we had blundered into a private house. Eventually we found our way to the reception desk and were shown to our rooms by a lad who made heavy weather of our light overnight bags. The furniture seemed unsympathetic, and I felt the house was groaning in dismay at its fate.

I decided that a tour of the grounds might sweeten my mood. In no time at all, the clouds were swept away by the beauty of the woods and the


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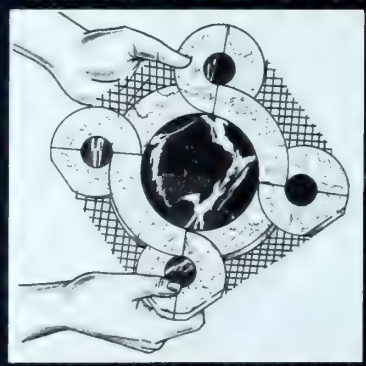
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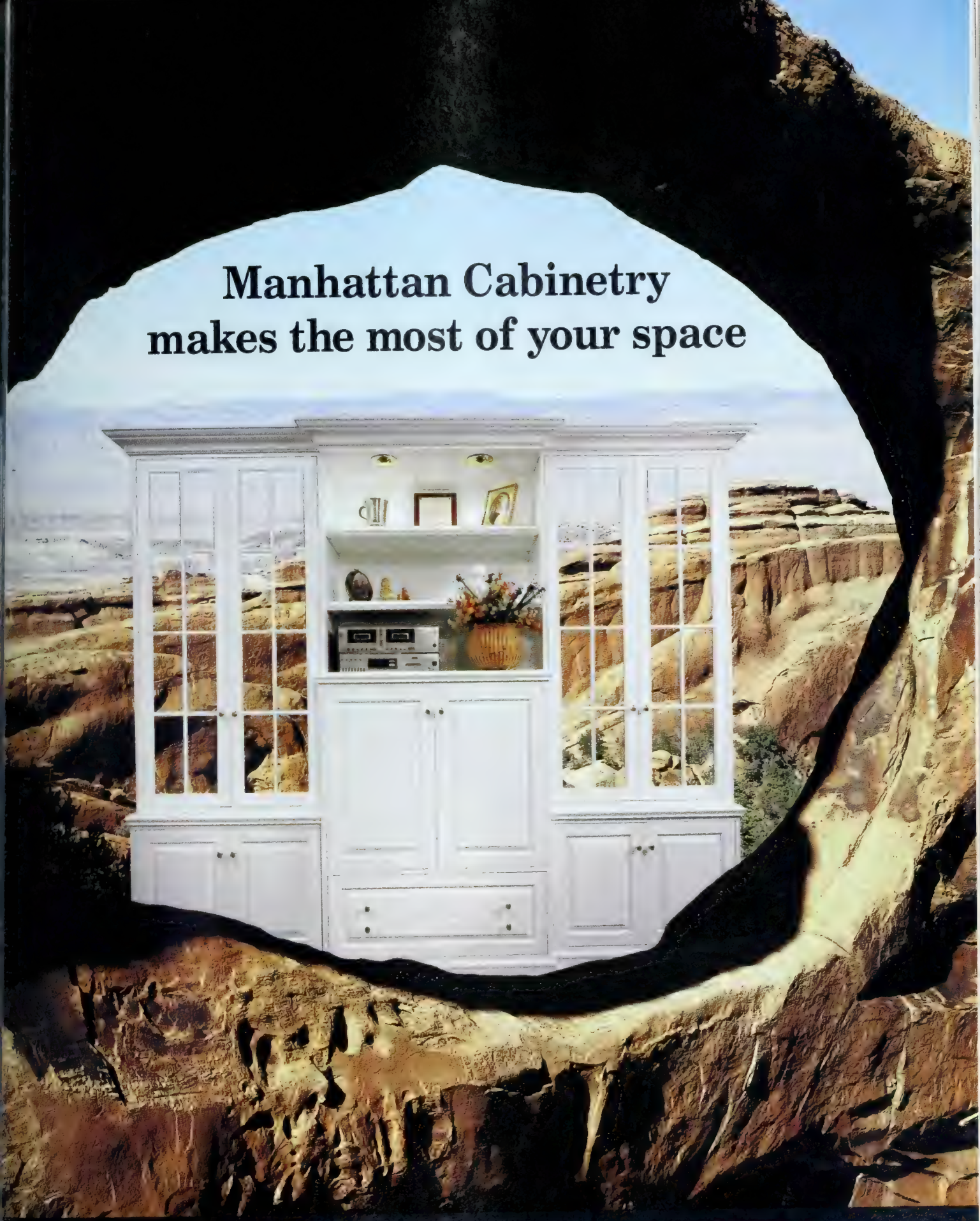
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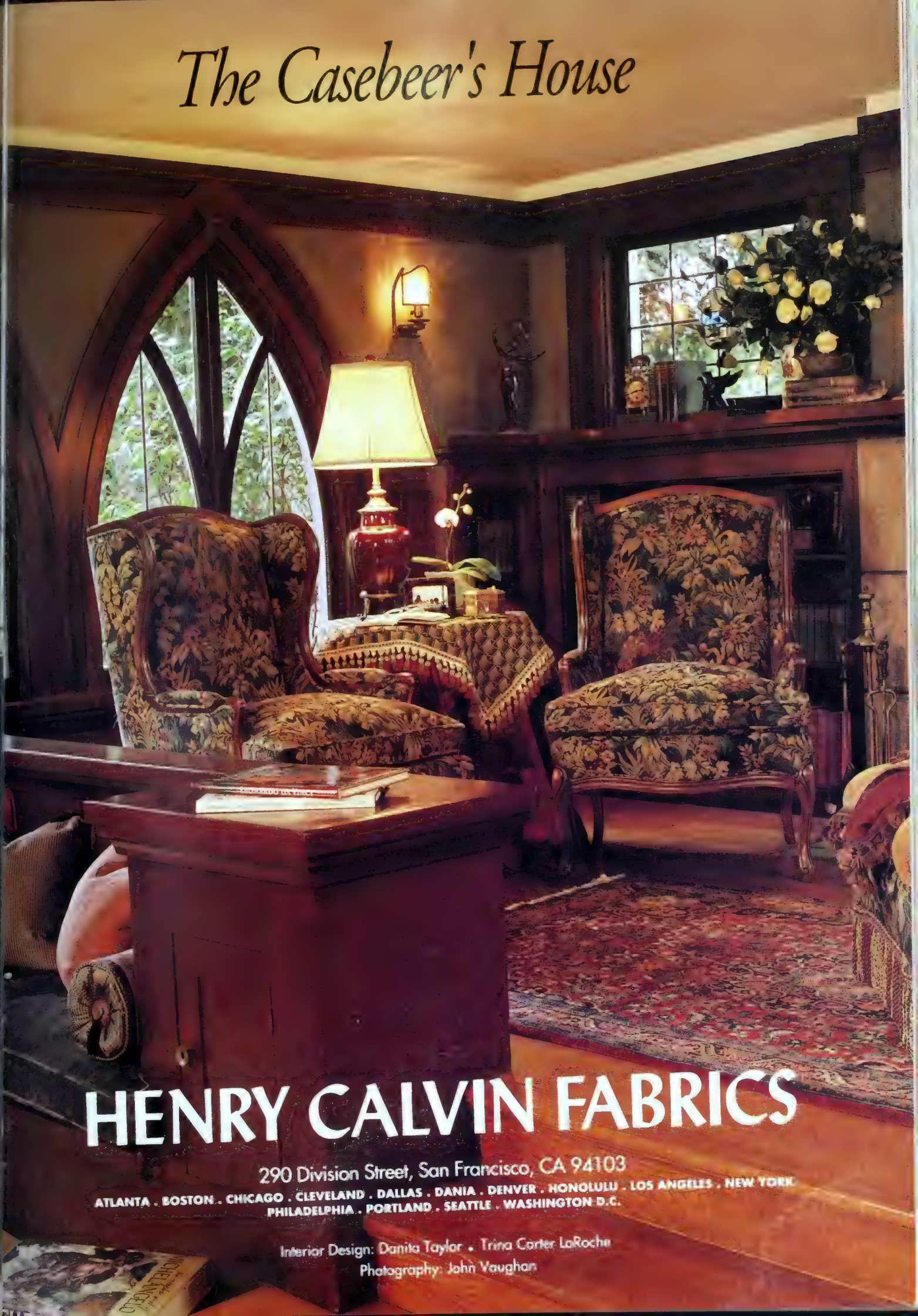
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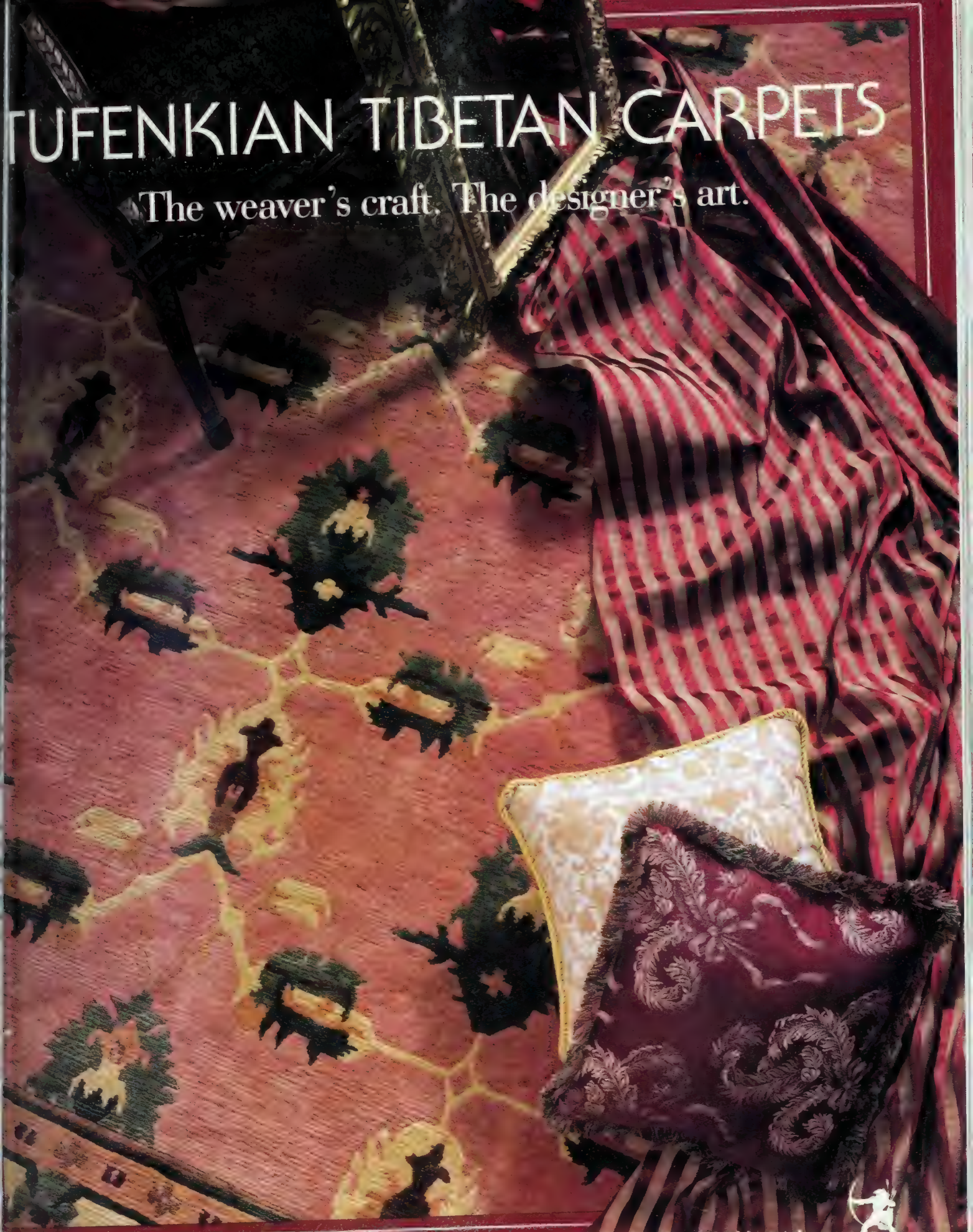
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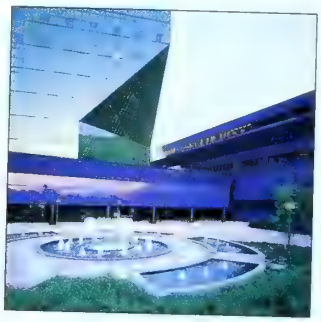







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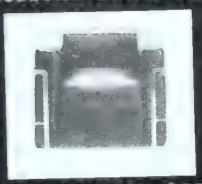
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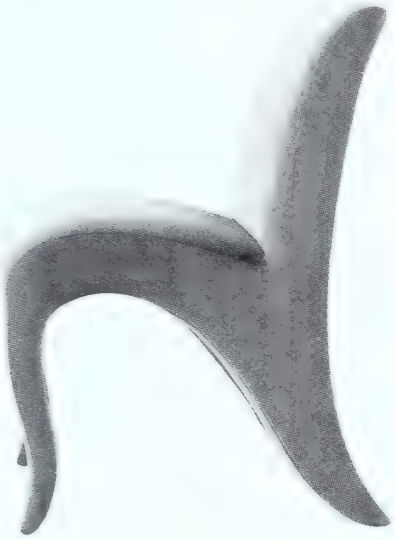


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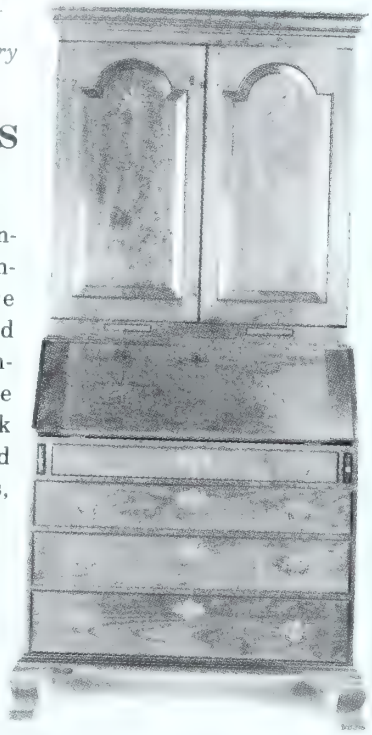
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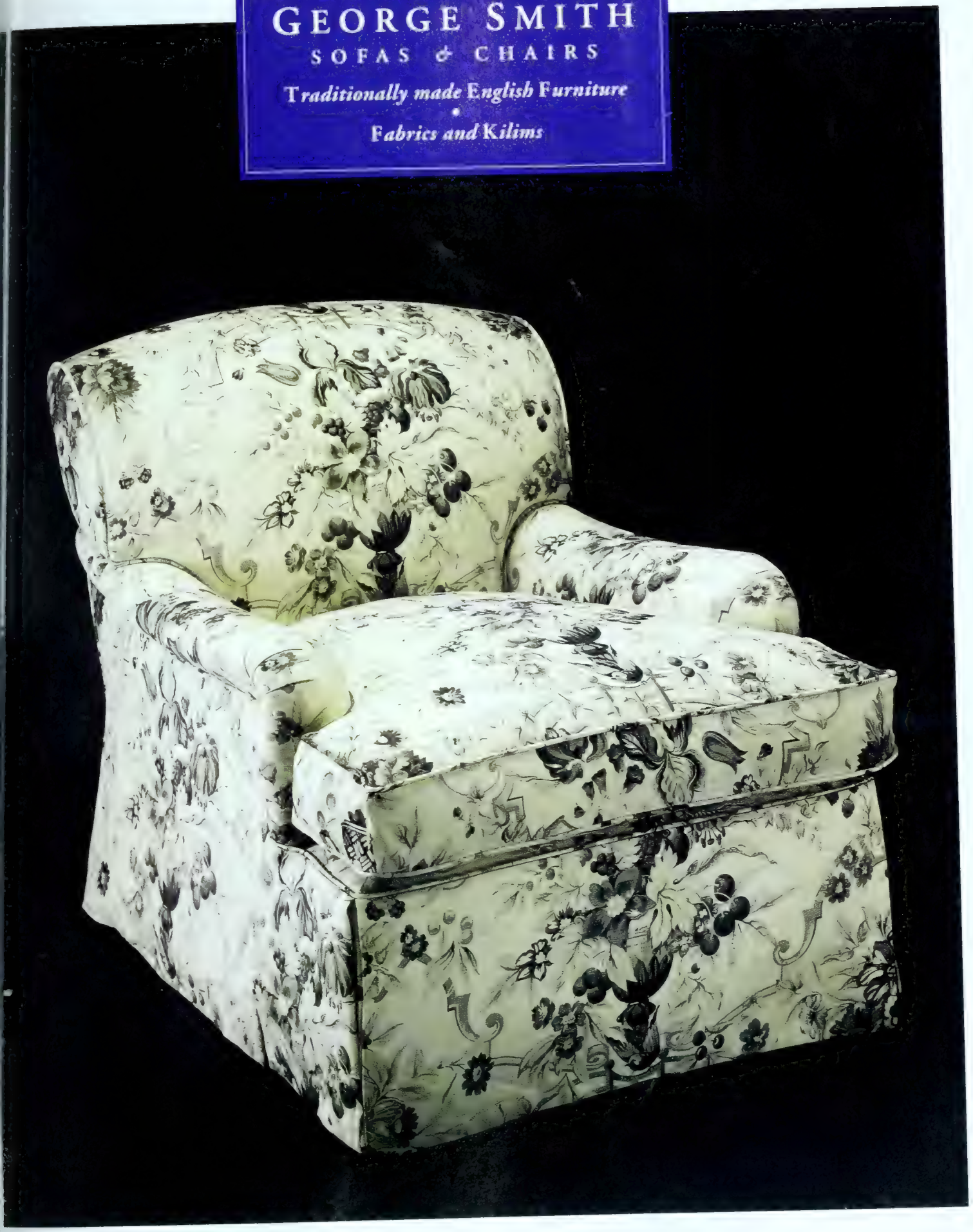
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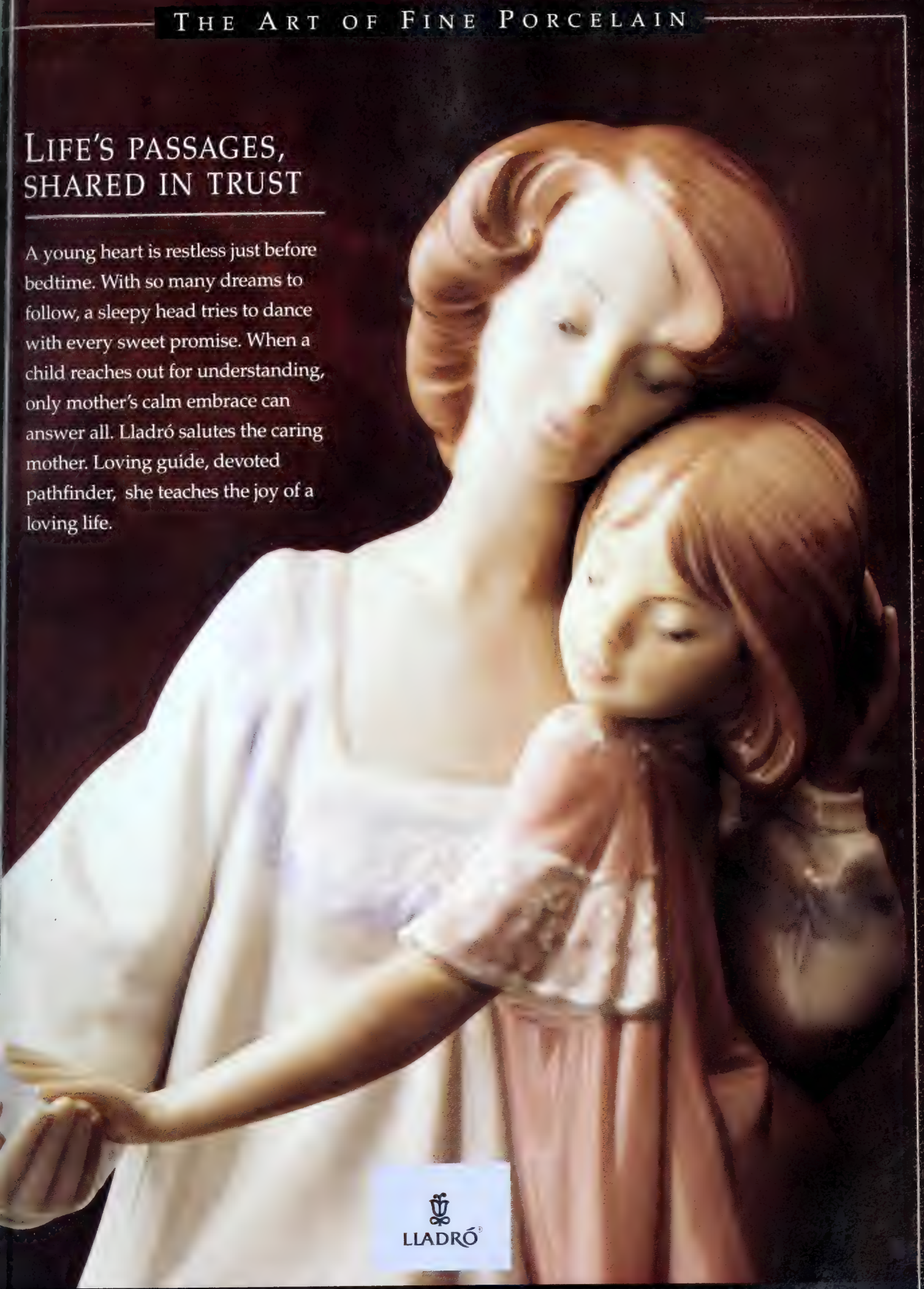
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Carlos Alves


Carlos Betancourt

Alves, far left, in his studio with a mosaic portrait of Jose Martí. Left: Betancourt, in a sunsuit of black, on his Biscayne Bay chaise longue.

SHOPPING

Miami Beach dotes on **the two Carloses.** One likes things sleek. One likes things smashed

By Glenn Albin

MIAMI BEACH IS ONE BIG BARRIO. Pigeons and parrots. Salsa and hip-hop. Chihuahuas and Great Danes. And let's not forget the two Carloses of Lincoln Road.


Vase by Alves, etched with a nail and hand-painted.

Twenty-nine-year-old ceramist Carlos Alves keeps the Catalan-Cuban art of mosaic work alive at Casa Carlos, which is crammed with colorful pots, tabletops, garden furniture, and sculptures, many made of ceramic shards. Alves recycles electrical fixtures, soap dishes, bathroom fittings, and he also creates a lot of the ceramics that make up his work, although after Hurricane Andrew last August, shattered traffic lights provided him with an abundance of raw materials.

His earliest memories of ceramics are of his mother's huge collection of Capodimonte objects. "As a child, I was constantly knocking them off tables," he says. "Now my parents have more of my work than these figurines, though many of the broken ones have been recycled."

In another window on the street once known as the Fifth Avenue of the South is a twelve-foot-high portrait of singer Celia Cruz à la Roy Lichtenstein and various High Miami sofas, chairs, and found-object assemblages. Carlos Betancourt, born twenty-six years ago in Puerto Rico to Cuban parents, works as an artist and furniture designer here at his shop Imperfect Utopia.

In 1988, Betancourt created hi first award-winning chair, inspire by I. M. Pei's newly erected Cen Trust Tower in Miami, its forty-si ribbed stories illuminated by alter nating bursts of bright colors. " thought," he recalls, "why no make cushions in the same nonstop red, orange, chartreuse, and brigh green?" Many more pieces fol lowed. "When people buy my fur niture," says Betancourt, "they'r really buying a piece of Miami." (Casa Carlos, 1043 Lincoln Rd. Miami Beach, FL 33139; 305-673-3824. Imperfect Utopia, 704 Lincoln Rd., Miami Beach, FL 33139; 305-538-4821) ▲

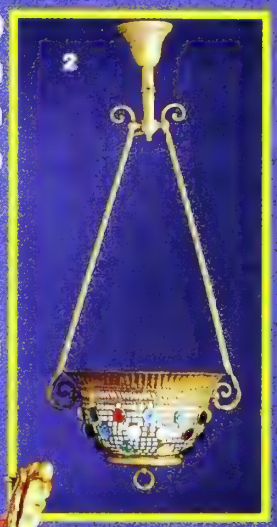

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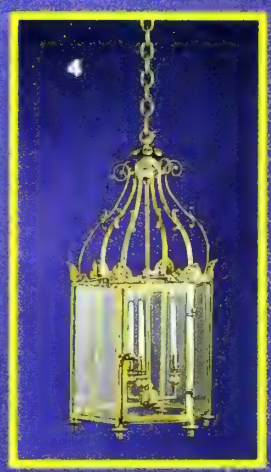
Ever since the Romans hung bronze oil lamps inside their front doors, lanterns have given visitors a first glimpse of their host's taste in decoration. In the past three centuries, these fixtures, still used in entries, reached new heights of ornamental brilliance. Here are a few shining examples.







The luster of hall lanterns





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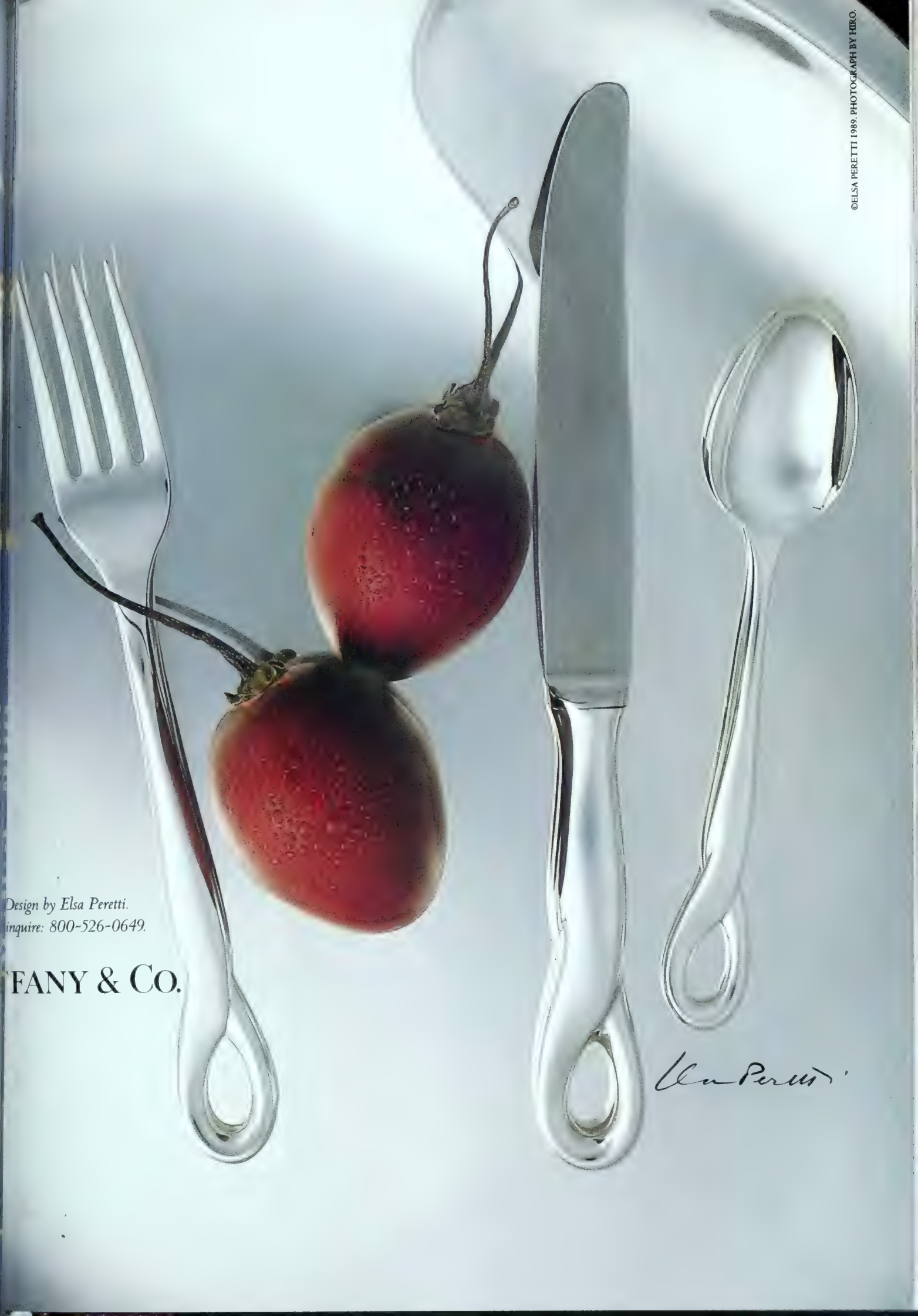
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By Margot Guralnick


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Cynthia Rowley, right, in her produce-laden blouse and a burlap hat by Deborah Rhodes for Cynthia Rowley. Her circle skirt, above, and bell-bottoms, below right, made of 1940s tablecloths, hit the runway. Below: In Rowley's showroom, a lunch table is draped with another forties cloth. Details see Resources.

Fashion designer **Cynthia Rowley** serves up 1940s tablecloths. More vegetables, please . . .





IN THE HEARTLAND OF FASHION New York's Seventh Avenue Cynthia Rowley has a showroom that stays garden fresh. You feel right at home there amid all those potted geraniums and 1940s kitchen tablecloths, the kind your grandmother had, which Rowley has sewn up into bell-bottoms, circle skirts, rompers, and other samples for her spring/summer collection. "I love to take things that aren't really fashion and use them in my designs," says Rowley, who collects the vintage cloths at flea markets. In seasons past she has added jolts of whimsy to the straitlaced 1950s femininity of her look by studding sweater sets and cinch belts with bottle caps (in honor of the 100th anniversary of the bottle cap) and embroidering Peter Pan collars with moccasin beads. But for now she is devoted to fruits and vegetables; one blouse is a patchwork of corn, tomatoes, and carrots. Her knack for reinventing the familiar is winning fans the world over for this thirty-four-year-old Illinois native. Whatever the season, the Rowley point of view is distinctive. ▲

BY WENDY GOODMAN


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etter from the editor

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I must confess that there is an entire realm of decorating pursuits that I have never entered into—let's call it seasonal reincarnation. Make no mistake, I have decorated and redecorated on any number of occasions, but my tendency is toward either seismic alterations, like moving or tearing down walls, or the most minor ones. Although the world of slipcovers and winter/summer looks has always seemed enviable in its rituals, my own solution to the yen for change is buying a new ceramic something (recently, a piece of twentieth century art pottery) or a new engraving and letting it wake up its cohorts on the shelf or wall.

But change is in the air, a byword of the Clinton era, and in this issue we bring t home as we consider a number of houses and apartments that exemplify various evels of rebirth. There is, for instance, the eternal improvement campaign that Brooke Hayward and Peter Duchin oversee in Connecticut, with perpetually expanding interior spaces and increasingly elaborate gardens. Governor Ann Richards of Texas has carved out a comfortable book-filled apartment for herself in the state's formal nineteenth-century mansion, and Joseph Giovannini has "deconstructed" a prewar New York apartment, adding "walls" and furniture at skewed angles while preserving the traditional shell. Viscount Linley, the son of Princess Margaret and Lord Snowdon, has put his own contemporary spin on classicism with the furniture he designs; we peek in on him in his London flat.

Quick changes of the slipcover and rug sort are featured in John Hutton's family apartment and in this month's "Design Analysis." And if you want to freshen up a room with a touch of the cutting edge, you'll find ideas in our story on the neo-baroque style. One of the inspirations for the feature was my visit last September to the extraordinary Château de Bagnols, a historic French castle that has been painstakingly restored as a hotel by Helen and Paul Hamlyn; its seventeenth-century murals and rich antique textiles are among the decorative pleasures.

After preparing this issue, I feel certain I could learn to love slipcovers and maybe even pull up the rugs for summer, but then it would be more like me to move on to some place new—like the stone house in Connecticut restored from top to bottom and decorated by Stephen Sills.

Mary Novogrod

Beyond the Pale



With a fresh palette, Stephen Sills brightens an old stone house in Connecticut. By Susanna Moore

Photographs by Thibault Jeanson Produced by Carolyn Sollis





In a space that may date back to the 18th century, Stephen Sills and his associate, James Huniford, have created a setting for contemporary life for a family whose tastes range from the African mask and Beaux-Arts molds on the mantel to the Jean-Michel Frank lamp and the 19th-century corner cabinet. Details see Resources.



The oldest part of the house, *above*, was built of granite and brick at a time when most of the construction in the area was wood frame. *Below:* Rich yellow walls, the result of paint topped with shoe polish and wax, and a honey-colored stained floor produce a sunny aura in the music room. Beyond two walnut Chippendale chairs a pair of custom armchairs, slip-covered in Verbena from Manuel Canovas, sit by the windows.



THE HANDSOME STONE BUILDING KNOWN AS THE Block House is one of the oldest houses on this stretch of country road in Connecticut. Built by a member of the pioneering Ingersoll family—local records place John Ingersoll on the property in January 1720—it is an anomaly in a part of New England where wood-frame construction is the rule. The original two and a half story structure has granite walls almost two feet thick, yet its shape and proportions and elegant recessed doorway give it a visual lightness; it does not sit heavily on the earth. The nineteenth century wing and the 1970 additions at the rear of the house have done nothing to diminish its grace.

All of this is by way of saying that the house itself, its interiors and its residents aside, is possessed of great charm. It promises to be cool in summer and snug during the fiercest of winter storms. The house also has historic significance: local legends tell of a band of rebels hiding here from British soldiers during the American Revolution, and stone walls at the back of the wooded property indicate the site of a workshop where an inventive mid nineteenth century Ingersoll devised an early steam-driven car.

These qualities appealed to the current owners of the house, an international advertising executive and his wife, when they first saw it eight years ago. They had admired the old stone houses they saw during their years in England, and liked the idea of living in one. They wanted space to entertain and to raise their family, which now includes two lively young sons. They wanted a view—foreground, middle ground, background. They wanted privacy. They wanted wildlife. They wanted comfort. What they did not want was a grand house or a period piece.

"I don't think dragging the house back to the 1700s is the way to appreciate it," explains the woman of the family. "Stephen and Ford helped us envision the house differently. What we've done is bring new life to it."

Stephen Sills and his associate, James Huniford, are old friends of the owners; the husband has known Sills since their childhood years in Texas. The couple was confident that Sills and Huniford understood their needs and tastes and would be able to adapt the historic Block House for contemporary life.

"I don't like signature looks," says Sills. "I think that is passé. There is a thread running through everything that we do. The house is a charmingly provincial farmhouse. No crystal chandeliers. My intention is that my work be recognizable only to someone with a keen and subtle



eye. If the decoration is about me, rather than the owner, then I've not done it right."

Sills's primary objective was to suffuse the relatively small low-ceilinged rooms with light. The dark floors were stripped and stained the color of honey. The old windows, deliberately uncurtained, were reglazed. The walls were painted in varying shades of gold, yellow, and white. Those in the music room—an egg yolk yellow—were softened by dozens of layers of old-fashioned nurse's shoe polish mixed with wax to give a luminous, resinous glow. White furniture and textiles were chosen to reflect and refract the light.

Throughout the house the new moldings conform to the slanting roofline and crooked floorboards, and the unevenly hung doors have eighteenth- and nineteenth-century brass hardware. A craftsman made all the trim, moldings, and cabinetry by hand, following the original erratic lines of the house, allowing for the bumps and jolts of time, both geological and familial. In one interior stairway the line where the two earliest sections of the house come together is still visible; there has been no attempt to conceal history.

Which is not to say that Sills and Huniford made no bold changes. "In the dining room we stuccoed over the fireplace wall, covering a beautiful old Dutch oven," recalls the owner. "At first I was horrified, but Stephen was right. The smooth surface works much better with the recessed windows." The interior of the library was entirely redone, with custom latticework on the cabinets and at the windows.

Knowing the owners' sophisticated tastes, Sills and Huniford did not make them a typical American farmhouse. The floor of the dining room, which is in the nineteenth-century wing, is stenciled in a pattern inspired by the painted floor of a palace in Stockholm. There are French provincial settees and comfortable armchairs of

The whites of the 18th-century French provincial settee, the Russian Gothic revival tables, and the fabrics from Manuel Canovas and Decorators Walk reflect light from the uncurtained windows. On the wall, French estate maps from Ann Morris Antiques, NYC.

"I don't like very serious furniture," says the owner





In the dining room the rusticity of the exposed beams is balanced by the simple elegance of the painted floor. An 18th-century northern Italian screen from Malmaison Antiques, NYC, stands along one wall, while two 1920s Louis XIII revival chairs in a Brunschwig check flank the fireplace. The table is set with a 19th-century striped cloth, Wedgwood drabware, and American pewter goblets.



Armchairs of Sills's design are grouped around the fireplace in the library; the upholstery is Bennison's Bird and Basket, the pillow fabric Brunschwig's Terpsichore Check. New latticework hides radiators, a television set, and a tin-lined box for firewood.

Sills's design, Renaissance bas-reliefs and American folk art, an Aubusson carpet and North African textiles. Tables hold lamps by Jean-Michel Frank and glass balls—blue and green and, rarest of all, red—from the Hawaiian Islands. For the library Sills created lighting fixtures influenced by those in a room in Paris done in the 1940s by Carlos de Beistegui.

"We've always been interested in mixing styles," says the owner. "We've never looked at furniture from the standpoint of period. I think that's because we came from different parts of the country and found different things attractive. Over the years we melded those tastes, and then we lived overseas. We always chose what we liked. And I don't like very serious furniture."

For his part, Sills is quick to say, "My work has nothing to do with chairs, sofas, and lamps. I wanted to bring a conscious naïveté to the house, a placement of objects that was indigenous and in harmony with the façade of the house. The bricks, the arches, the old stone walls in the fields, these were my guides." The turned wood plates and Beaux-Arts molds on the music room mantel ar arranged in pleasing architectural order.

It was Huniford's idea to extend the flagged pa tio in the back of the house to the edge of the grea field, filled with wildflowers. The garden is visit ed by pheasants and red fox, and the occasiona black bear has been sighted. A brook, running i true American style from east to west, lace gracefully through the grounds. Pileated wood peckers hammer so loudly that the family though a house was being built nearby. In the spring blue birds with a fashionable sense of color sit in th pink-blossomed apple trees to preen above th tiny bluets growing on the lawn.

Having spent her own childhood in only on house, the owner has always hoped that her son would have the same experience. Conscious o the importance of tradition, she and her husban asked Sills and Huniford to help them create house that would be the center of their lives. "It i about the nourishment that comes from the ritual of family," she says. "The comfort of stability That is what we have here." ▲

'It's a charmingly provincial farmhouse," says Sills. 'No crystal chandeliers"







An old staircase, *above*, leads to the children's bedrooms. A dinosaur model, *above right*, surveys one boy's antique bed, which is lit by a 19th-century French tole student's lamp. Linens from Anichini. *Right:* A striped Moroccan rug and vivid Fieldcrest towels enliven an old-fashioned bathroom.

A painted frieze of leaves and vines and an antique Aubusson carpet transform the master bedroom into a bower. The 18th-century settee, in a Clarence House fabric, the side chair by the bed, the armoire, the plaster reliefs depicting day and night, and the gilt grape-leaf sconces are French, as is the columnar plaster table lamp from the 1930s. The Syrie Maugham–style sleigh bed, which was designed by Sills, is upholstered in a print from Bennison Fabrics and dressed in antique French linens.







David Linley, *opposite*, outside his three-room apartment, gets around London on mountain bike and BMW motorcycle. *Below:* Peonies adorn a Victorian table in the living room, glimpsed through a dining room doorway hung with an arch of dried hops, a decoration from one of Linley's more imaginative dinner parties. Details see Resources.



The Royal Treatment

Tradition reigns in the London apartment of Viscount Linley

By Charles Maclean Photographs by Christopher Simon Sykes Produced by Judy Brittain



THE SATISFYING HEFT of the front door to David Linley's London flat owes as much to good craftsmanship as it does to its provenance from a mighty bur oak that once flourished at Windsor Castle. But while he takes an artisan's pride in having made the door in his workshop, Viscount Linley, the thirty-one-year-old son of Princess Margaret and Lord Snowdon and a bankable name in the world of furniture design, is prouder still of having rescued the tree from an ignominious fate. Considered not stable enough for fencing timber, the fallen oak would have ended up as royal firewood if Linley hadn't rescued it from his aunt Queen Elizabeth's backyard.

The bur oak door opens onto a turn-of-the-century artist's studio, three lofty rooms enfilade, reached from a communal courtyard by an exterior iron staircase. The fanfare of light from dado to ceiling windows makes it hard to believe one isn't still outdoors. Sheaves of dried hops festoon the arched opening between the dining room and a garden terrace, sustaining an impression of having climbed into a luxurious tree house in the heart of Fulham. Another hops-hung doorway is framed with engravings of trees and flanked by elegant glass-fronted oak bookcases that Linley designed, creating a stylish marriage of city and country, order and improvisation.

"It's really a stage set, this whole flat," says Linley, a kinetic figure in jeans and purple suede loafers. "The walls change color quite frequently. The bedroom was blue a month ago. Ideas are tried out here." He looks around with his photographer father's f-stop eyes and focuses on the bookcases. "If they work, they find their way into the shop."

Other smaller Linley originals—a twelve-inch easel, a sycamore fruit stand, a Venetian-style mirror—can be found among the artfully organized clutter that reflects his eclectic taste and inventiveness. In the tiny hall I stumbled over a mountain bike made to his specifications. He designed the "baroque-Gothick" dining table himself and much of the china on the kitchen shelves. And the uses he makes of antiques he has collected reveal a flair for the offbeat: a Victorian child's bed has been turned into a sofa, a green canvas World War I medicine chest serves as a low table, toy soldiers passed down through his father's family march around the base of a garden urn, a cascade of white peonies flows from a tin bread bin. Despite an air of staged serendipity, there's little danger of the flat becoming a showcase for his business; the very idea goes against the grain of Linley's design philosophy. "My main concern is that nothing sticks out as being 'ta da, the Linley' or ruins the whole room because it screams *new*."

Unmistakably English, classical in its emphasis on relating scale to the human form—though with a subtly subversive sense of theater—the Linley look owes much to the influence of his late great-uncle Oliver Messel, an inspired stage designer and decorator from the 1930s through the '60s who left Linley several pieces of furniture from his house in Barbados. The "Messels," which include a well-worn chaise, don't appear the least bit out of place in the studio, perhaps because, as Linley remarks, "he used to make everything himself. Everything was faked more or less. It's difficult to tell even now what was real."

A passion for making things, for "fiddling around in the workshop," has motivated David Linley since childhood. At thirteen, he finished his first desk and carried on building furniture in his teens, encouraged by both of his parents, though it was his father's example and influence ("we were always making things together") that fired his ambition to be a designer. After studying at Dorset's John Makepeace School for Craftsmen in Wood, Linley joined a four-man furniture-making cooperative and moved to Surrey, where he lived above a fish-and-chip shop in Dorking. "Friday nights were particularly unpleasant," he remembers. "I had a room roughly seven by seven feet, which meant having to *(Continued on page 169)*





Linley, *above*, in his workshop in 1984. *Left:* A sycamore console table inlaid with madrona bur and Macassar ebony from his latest line, Linley Classics. *Right:* With his parents, Lord Snowdon and Princess Margaret, and his sister, Sarah Armstrong-Jones, at Kensington Palace in 1969.

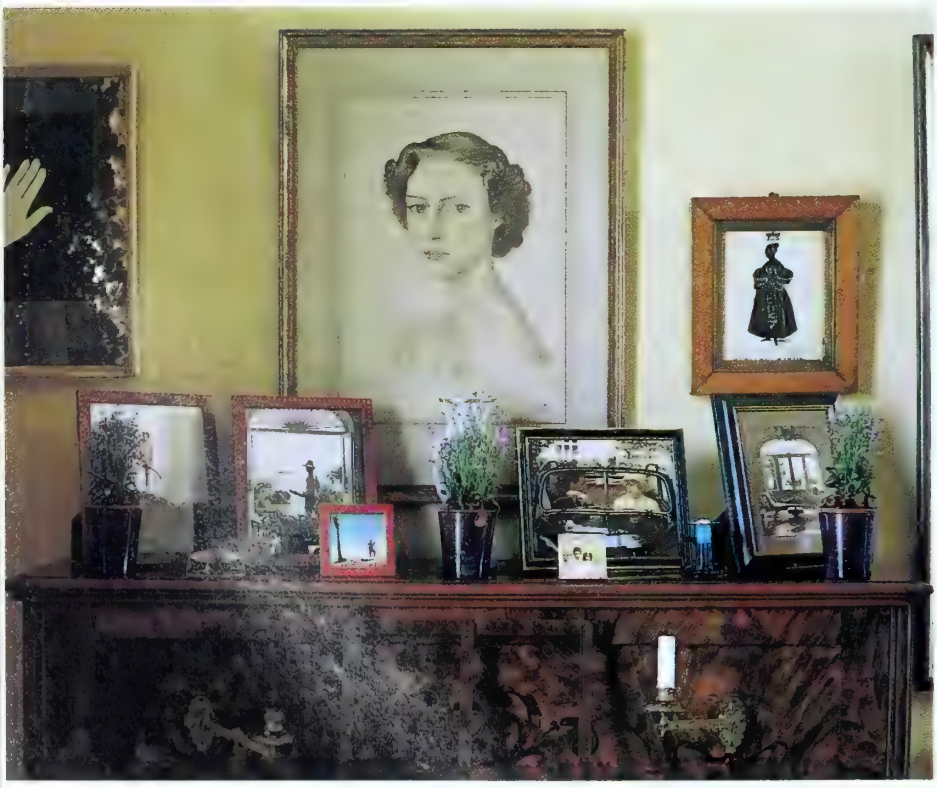
In the living room, *above*, oxblood walls and curtains of claret-colored velvet set off a graphic depiction of a boar hunt by Frans Snyders. Sofas are draped in paisley shawls. *Below left:* Linley's upholstered dining chair of oak with sycamore and Macassar ebony inlay. *Below right:* A dining room corner is devoted to cartoons about Linley, his family, and woodworking.



"My main concern is that nothing sticks out as being 'ta da, the Linley' "



A Rubens museum poster, architectural prints, and Linley's own furniture drawings line the walls of his dining room, *above*, where the door to the terrace is framed with hops. The "baroque-Gothick" table by Linley is surrounded by "hand-me-down Chippendale chairs" and an armchair of woven willow. *Below left:* The family pictures on the piano include a photo of Linley driving his grandmother in his Morris Minor. The portrait of his mother is by Princess Marina, Duchess of Kent.





Linley's collection of lead soldiers parade around the base of a stone urn in his bedroom.

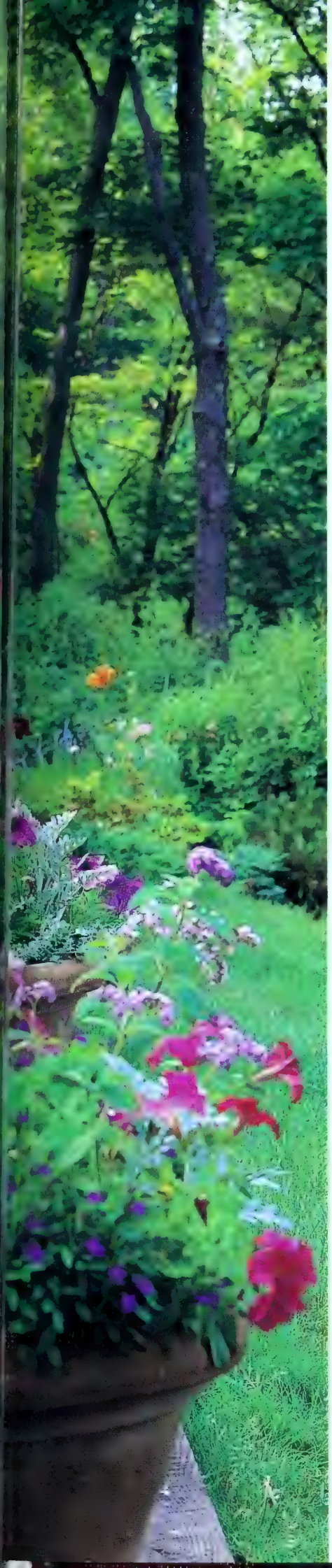
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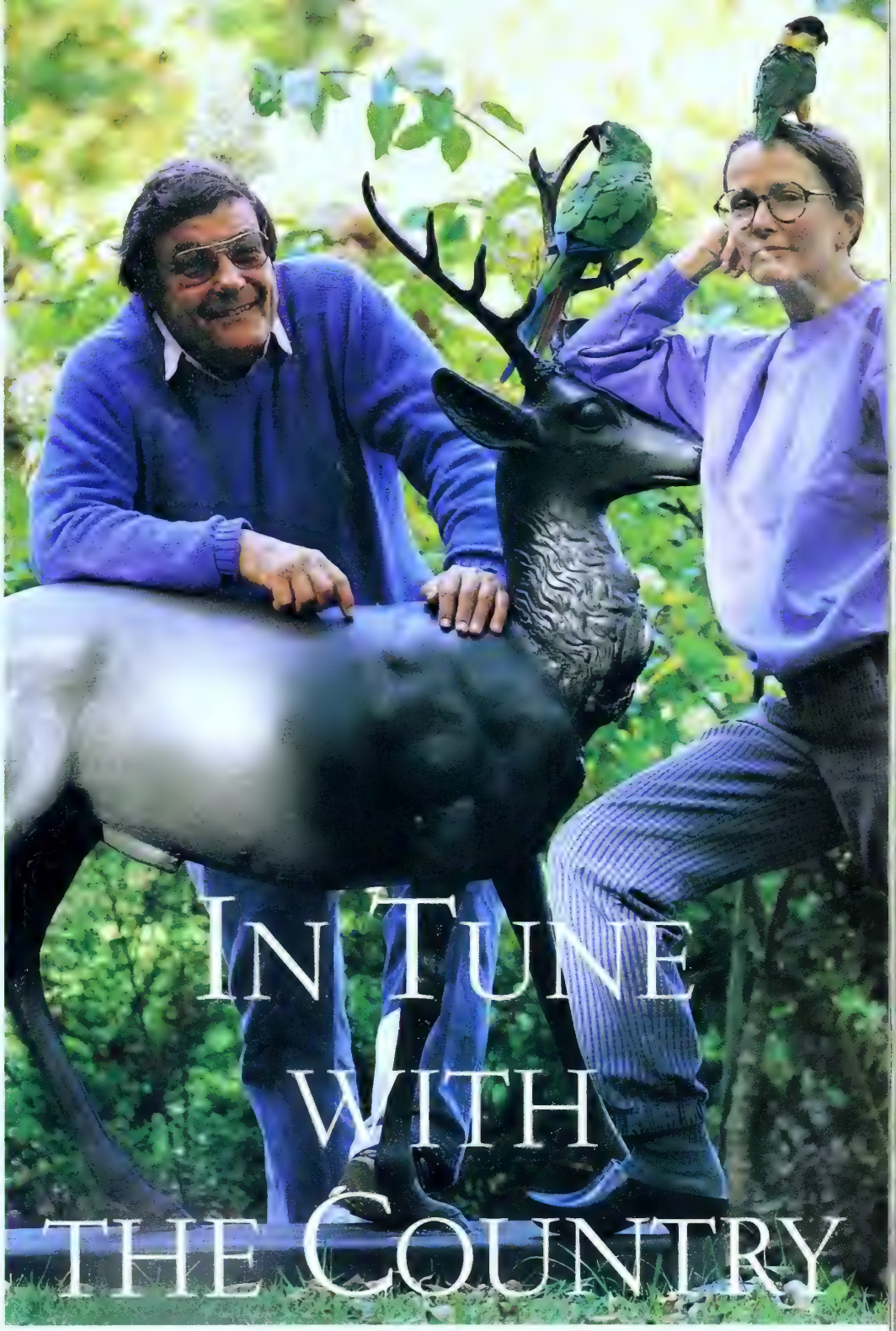
Linley's quarters present a stylish marriage of city and country, order and improvisation





Peter Duchin, Brooke Hayward, and their parrots, Pedro and Igor, perch around a cast-iron Victorian stag, *opposite*. *Above:* Terra-cotta pots of petunias, lobelia, dusty miller, and geraniums add a profusion of color to the stepped terrace that they built along the back of their house. A pair of tiered metal tables from the 1940s are crowned with curry plants. Details see Resources.



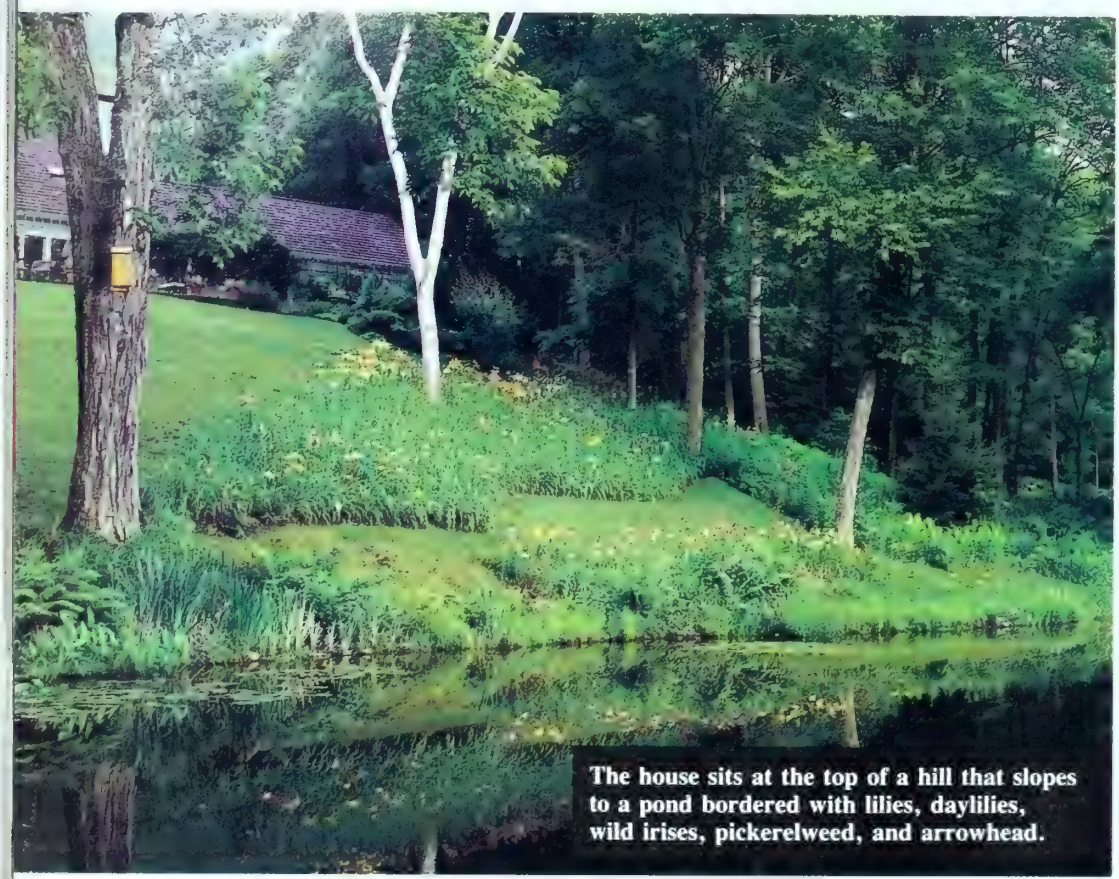


In Tune with the Country

Bandleader Peter Duchin and writer Brooke Hayward discuss rural life in a domestic key with all its sharps and flats

Photographs by Richard Felber Produced by Senga Mortimer

PETER: Six years ago I went on a January fishing trip to New Zealand with a friend. When I returned, in a perfect state of Zen tranquillity, Brooke met me at the airport with the news that she was driving to Connecticut to inspect real estate. Although I had thought we were living perfectly happily in our Manhattan loft, Brooke had other ideas. I had no choice but to go along for the ride. What we saw first was a monstrous mansion, totally decrepit, with countless run-down outbuildings and swimming pools. It would have cost half a million just to clean up the kitchen. Brooke, noticing I was suddenly drenched with sweat, murmured, "Just wanted to give you an idea of the lay of the land. Now, let me show you a wee cottage that just needs a bit of paint." My vacation was indeed over.



The house sits at the top of a hill that slopes to a pond bordered with lilies, daylilies, wild irises, pickerelweed, and arrowhead.

BROOKE: What happened next was the last thing on earth I expected.

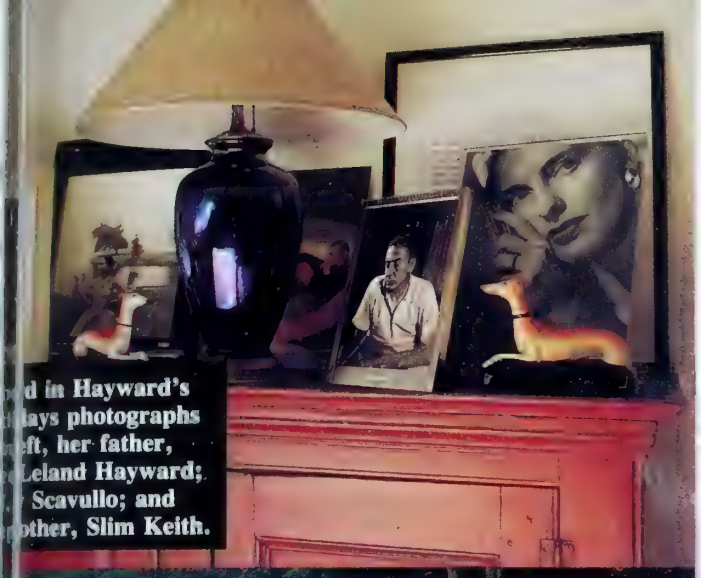
PETER: I blame my behavior on jet lag, for although the next house was banal in every way—badly designed, low-ceilinged, and barely large enough for two people—I bought it on the spot. No one was more shocked than Brooke and the real estate agent, who had, no doubt, planned to torture me with many more expensive sightings. But truthfully I was filled with secret relief. The house was basically a hut in the woods. It was so low maintenance, I believed I could keep my beloved loft and satisfy Brooke's unshakable craving for country life—assuming I could afford both. Little did I know what it would take.

BROOKE: Little did either of us know. Low maintenance does not seem to exist in the country, at least not if there is a garden.

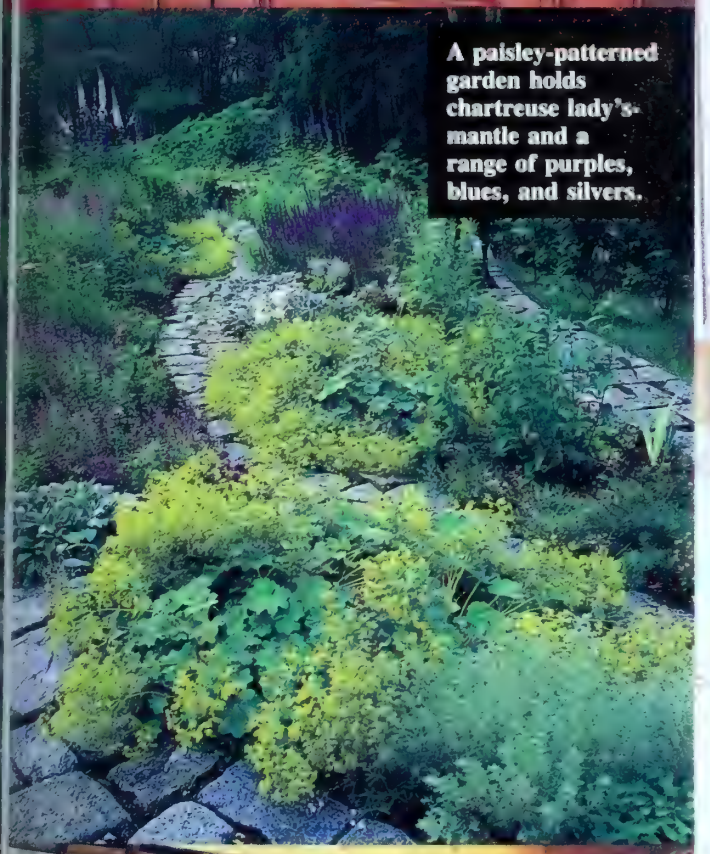
PETER: But there was no sign of a garden. When the snows melted, we were confronted with a most distressing tableau. Virtually no landscaping had ever been done on the property. A so-called pond was really a fetid mud hole in need of immediate dredging; the driveway had to be rerouted; the poison ivy, barberry, and other ancient undergrowth cheerfully creeping up to the front door had to be uprooted. And that was just for starters. To alleviate our anxiety, I heard myself saying, "It'll be okay, sweetie, think of this place as a blank canvas." Unfortunately, I said those words out loud.

BROOKE: Although concealed by neglect, one of the few positive aspects of our property was the landscape: twenty-six acres of woodland that had grown up in the past four decades where pastures once had flourished. I am a big devotee of open space, Peter of forests. We clashed. We compromised, a tiresome business. Over the next few years, arguing the whole time, we strategically cleared enough saplings and undergrowth to satisfy my hunger for the odd vista. "Piercing the gloom," I called it. "More!" I insisted. We ended up with acres of parkland painstakingly executed to achieve the illusion of utmost naturalness—a look that requires a lot of maintenance. To keep our park from reverting to wilderness, we call in a crew every year to help slice back the growth. Three steps forward, two back.

PETER: Gardening has always been one of my great passions. I love to root around in the dirt like a pig, digging, planting, watching vegetables grow—and gobbling them. So I threw myself into this hostile landscape with great enthusiasm. Over the past six years I've had ample opportunities to indulge this passion thanks to Brooke and our landscape designer, Bruce Bennett, whose main job, as far as I can see, is to enhance and expand the scope of her most outrageous ideas. Truckloads of topsoil rolled in to create a meadow where there was skunk cabbage, stone retaining walls were built on hillsides that would daunt a mountain goat, good backs were broken in digging perennial gardens where only rocks grew, hundreds



d in Hayward's
ays photographs
ft, her father,
Leland Hayward;
Scavullo; and
other, Slim Keith.



A paisley-patterned garden holds chartreuse lady's-mantle and a range of purples, blues, and silvers.



turned the garage
neled mudroom with
painted on the floor.



A Victorian horn mirror hangs against a landscape by James Griffith. The wicker chair is from Newel Art Galleries, NYC; fabric from Boussac.



A Black Forest carved-wood stag presides over a table set with Mexican plates and cotton scarves as napkins.



A giant bird-cage in the bedroom, *right*, faces a garden view. *Left:* An English primitive and a New Mexican chest in the dining room.



Under a tooled copper and lead frieze, a new bay of sliding doors open the living room to the terrace. Taos pine sofas from Zona, NYC, piled with pillows, face a vintage New Mexican ranch bed put to use as a coffee table. A Victorian papier-mâché horse stands before an 18th-century French hand-painted wallpaper panel. The walls are lined with canvas tinted a pale terra-cotta. The Tibetan rug is from Stark.



"Brooke only allows in paintings and objects depicting plants, animals, or landscapes"





Hayward's hexagonal gazebo and deck, *above*, is surrounded by Duchin's perennial garden and a sea of ferns. *Opposite:* On warm nights the couple transform the gazebo into a luminous dining pavilion with votives in and out of paper bags. Candles and flowers float in the majolica centerpiece, from Lexington Gardens, NYC. Plates and chairs from the Tulip Tree Collection, Washington Depot, Conn.

of specimen trees were planted on the only site with enough sun for my projected vegetable garden.

BROOKE: The greatest reward, really, was watching Peter take possession of the land. Slowly, inch by inch, it became his. One of my first projects was to design and build a gazebo. Peter was adamantly opposed. I proceeded anyway. It took four months for our carpenter to clear the land and complete construction, during which time Peter stubbornly refused to go near the vicinity. One morning, when the deed was done and curiosity had finally gotten the better of him, he appeared and with studied nonchalance announced his plan for landscaping the spot. Now it's almost exclusively his. I'm not even allowed to weed the garden. He does, however, let me sweep the gazebo, where we entertain on summer evenings. At sunset Peter can always be found down there in his rocking chair with our two parrots, Igor and Pedro, perched on his head, all three watching the river go by.

PETER: We have distinctly different likes and dislikes. Brooke likes broad vistas, I like tomatoes and cucumbers. She detests Canadian geese because they mess up her pond and water lilies, I surreptitiously feed them. She spends the winter immersed in horticulture catalogues, which *(Continued on page 167)*


I am a devotee of open space, Peter of forests.
We clashed. We compromised.
And I got my gazebo”

A WELL



Louboutin, *above*, weds playfulness with precision in his famous "love shoes," *inset*, and in his living room, *far right*, where he punctuates the geometry of the Jourdain carpet, c. 1940, and the boxy French sofa with the curves of Jean Royère armchairs from Galerie du Passage, Paris, an iron and glass table attributed to André Arbus, and a coffee table by Robsjohn-Gibbings. Details see Resources.

INSET: INDIA HICKS

Photographs by Oberl

HEELED FLAT



When he sets foot in Montmartre apartment, Christian Louboutin dulges the same taste r fantasy he displays in his shoe designs

By Wendy Goodman







"WHEN THINGS ARE FO bidden they are more e citing, no?" Christi Louboutin is recalli his first glimpse of stil to heels. As a child gro ing up in Paris, he sa he used to visit the Mu um of African and Oc anic Art. To protect its beautiful mosaic floo the staff had posted a sign he has never forgott a stiletto-heeled shoe with a red line slash across it. Perhaps if the fateful sign had picture chair, he might have become obsessed with fur ture. Instead he began drawing fantastic sho Eventually a friend gave him a book about the le endary shoe designer Roger Vivier, and from th moment, says Louboutin, "I knew I could answ the hated question, 'And what are you going to when you grow up?' I knew it was possible to d sign shoes as a profession."

His first plan was to work for the musical th ater, but production managers who saw the eig teen-year-old's sketches quickly let him kn that their budgets could not accommodate pea strewn pumps. Resigned to learning his craft, approached the house of Dior, which sent him to the Charles Jourdan studios in the south France. He stayed two seasons, learning shoe d sign and construction, then moved on to Ma Frizon and Chanel. In the mid 1980s he beca close to Roger Vivier. "Vivier was incredib you can see an enormous freedom in his work. I impossible to work for anyone else after him Louboutin says.

Late in 1991, after an interlude devoted to lan scape design, he launched his own shoe busine He promptly made fashion headlines—and w orders from Bergdorf Goodman, Barneys Ne York, I. Magnin, Ultimo, and Neiman Marcu among others—with his first "love birds," sho that form a complete image or word when the fe are put together.

The designer's Montmartre apartment po sesses the same blend of whimsy and elegan The living room is formal in arrangement b playful in substance—sunny yellow walls "th make me happy and make people laugh," lin curtains with a striped lining like those in mer vests, and a curiously angled chair that is one only six made from the saddles the generals

By the fireplace, *above left*, sits a very rare chair created from a Napoleonic general's camel saddle a a pair of sword sheaths. The painted ceramic sconc are the work of artist Vincent Darré. *Left:* Arches frame a parchment and plaster cabinet. *Above:* A b from Louboutin's shop in the galerie Véro-Dodat.

y hand-carved
prototype that
in calls Olivia
a design inspired
m tree. "Women
ce technique when
k at a shoe," he
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ed, not shown."



"I draw things that are impossible"

A stiletto heel was the start of the obsession



Napoleon's Egyptian campaign used atop their camels. Louboutin mixes periods with a sure hand, illuminating an Elizabeth Garouste cabinet and Barcelona chairs by Mies van der Rohe with an André Arbus lamp from the forties. In the living room the plaster and parchment cabinet and gold sofa also date back to the forties. "It was an important period in France for furniture design," says Louboutin. "Now, for young people, it's a great era to collect because, unlike the 1920s and '30s, it is still available and affordable."

Surrounded by pieces of fabric, lasts, and hand-carved heels in what was once the dining room of the apartment, Louboutin continues to sketch the shoes born in his imagination. "I draw things that are impossible," he explains, "then see if they are possible." In his world, fantasy is the mother of invention. ▲

Louboutin conceives many of his designs at a table in the former dining room, *opposite*. Saladiva, the green shoe with the hand-carved gold heel, at left, is his favorite. *Above:* Elizabeth Garouste's terra-cotta and wrought iron cabinet from Néotu two original Barcelona chairs, an Arbus light fixture, and an African-style table from the 193 find common ground in sitting area. *Left:* On a 19th-century chair, a palm-bark boot made fo a show in Pigalle—"my district," says Loubouti



DESIGN ANALYSIS

Quick Change Artists

Giving a familiar room a new face doesn't have to involve drastic surgery. HG asked three decorators to perform a weekend makeover without calling in a carpenter or upholsterer. Their results show that a change of identity doesn't have to be expensive or labor intensive either—and there *is* turning back.

By Margot Guralnick



THE SETTING

A gracious old-fashioned living room in Atlanta with a fireplace, twin niches, high ceiling, and classical moldings

SCENE 1: Summer

"The idea was to make the space feel breezy and open and light for summer," says John Oetgen. Leaving the floorboards bare, Oetgen and his client created a pleasingly temperate zone with a palette of cool blues that extends from the color-washed walls to the faille on the Louis XVI–style daybed and the borders of Vieux Paris plates in the niches. Plants—"ideal for creating strong vertical accents"—are limited to a statuesque orchid and towering greenery, such as the umbrella plant that spreads over a terra-cotta bust from the decorator's own antiques shop. "When it's lush outside, why make it lush inside?" Details see Resources.



ENE 2: Winter

warmth and light
s goals, Oetgen
ped furniture, objects,
art with an adjacent
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rn. A japanned table
lamp act as anchors:
ght color needs to
rounded with simple
k lines." Over the
tel, a silvery Venetian
or was replaced
a rococo design that
nonizes with the
d tones of the client's
os collection. And
nderscore the vivid
des of the fabrics,
gen filled the niches
forced hydrangeas,
erwhites, and hyacinths.



THE SETTING A small boxy living room in a new apartment building in Los Angeles

SCENE 1: Day

Barbara Barry envisioned a room "as crisp and easy as a white T-shirt," a look she achieved by focusing on curvaceous upholstered furniture of her own design and simple fabrics such as linen, muslin, and cotton, all in variations on white and beige. Dark accents—a mahogany band at the top of a tall screen, a bold calligraphic pattern on a pillow, the onyx ground on a Moroccan mother-of-pearl table—act as "punctuation points that lead the eye around the room and lend the composition coherence." A sisal carpet allows the furniture legs to stand out as a design element. "I avoid deep carpeting; it looks like a sweater on the floor."



SCENE 2: Night

For a richly textured setting—"more evening than morning and more cashmere than cotton"—Barry introduced severa prominent accessories in shades of brown and gold: a chinoiserie screen, a gilded lamp, and a 1930s neoclassical table. The latter serves as a leggy counterpart to the low sofa. It's also practical. "There's nothing nicer," says Barry "than to be able to pull a table right up to where you need it." To allow flexibility, she kept the walls and sofa neutral and applied pattern to pillows and a footstool. "If you confine pattern to the smaller things, then you don't have to feel married to it." A persimmon-colored ginger jar on an end table energizes the ensemble: "As in a painting, one dot of bold color can make everything come alive."



SCENE 1: Plain

By balancing the antique with the modern, the plump with the linear, and the gilded with the unadorned, Michael Moore designed a living room for himself and his partner, Mike Thakar, which is, above all, tailored and comfortable. "As a modernist who's still getting used to the idea of living with antiques," he says, "I opted for sisal, white walls, and black and white art to maintain an uncluttered approach." To give the mohair sofa



from his shop, Mike Furniture, a "clubby look, without resorting to needlepoint," Moore wrapped two Hermès silk scarves around throw pillows.

SCENE 2: Fancy

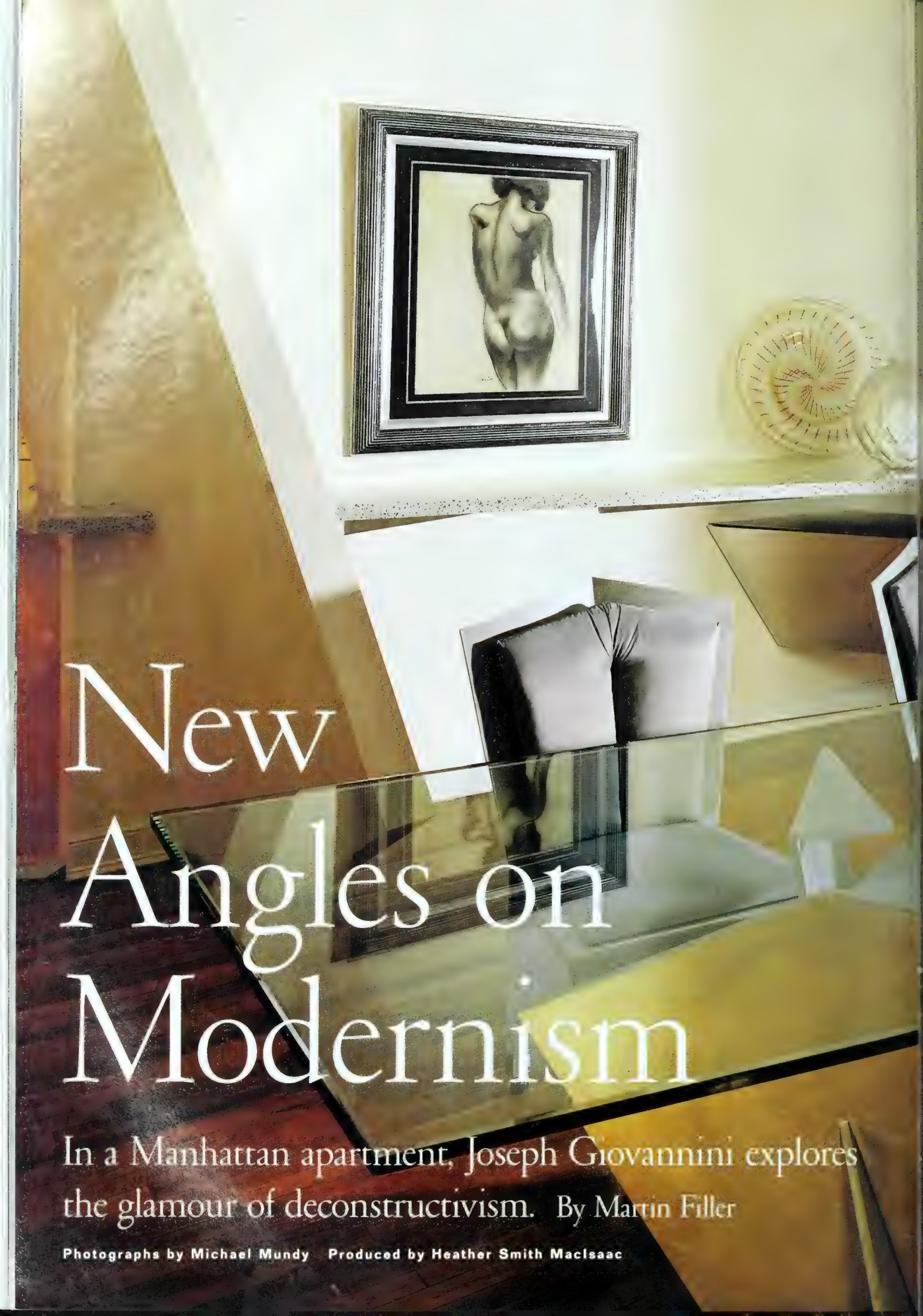
"Like everyone who lives with white walls," says Moore, "I started to dream about jazzing things up a bit but I didn't want to commit to color or wallpaper." Inspired by a photograph of a room Jean-Michel Frank designed in the late 1930s for Guerlain, Moore teamed up with decorative painter Kathy Dennison and in a matter of hours they had brushed on "cartoon-style" 2-D paneling, first sketching the lines in chalk. These "moldings" switch from gray green to charcoal brown to grayed purple for a subtle close-up



surprise. A leopard-spotted carpet and vivid portraits of Moore and Thakar "take the edge off the room and make it clear that two thirty-two-year-olds live here."

THE SETTING A living room/library, free of architectural detail, in a 1930s apartment house in San Francisco





New Angles on Modernism

In a Manhattan apartment, Joseph Giovannini explores the glamour of deconstructivism. By Martin Filler

Photographs by Michael Mundy Produced by Heather Smith MacIsaac



Surrounding a glass-topped table designed by Joseph Giovannini, chairs by Coda Design Studio with seats and backs in a Clarence House taffeta. Above a granite shelf and a deconstructivist sideboard, also by the architect, a c. 1930 drawing and a 1929 poster by the French art deco artist Paul Colin. Details see Resources.



Beyond the bold architectural transition into the living room, Italian art deco club chairs covered in a Jack Lenor Larsen cotton and Dakota Jackson sofas in a damask from Clarence House.

"I HAVE ALWAYS THOUGHT OF NEW YORK AND ART deco as synonymous," says the owner of an East 10th Street antiques shop in describing the urbane angular style that captured the frenetic energy of city life in the Jazz Age. "I love the strength of deco, its pace, movement, and change—which is the future. It seems so appropriate for our time, and it's very New York." So is the dynamic, highly original Gramercy Park duplex she and her husband, a business executive, commissioned from the New York–based architect Joseph Giovannini, who is also an architectural critic and a chronicler of its most recent movement, deconstructivism. (His long-awaited book on the subject is scheduled to be published next year by Knopf.)

"I wanted someone who would know everything about the history of architecture," Giovannini's client explains, "but who would do something very much of the world today—and even into tomorrow." The architect more than fulfilled those wishes, producing a skillful blend of past, present, and future by drawing on one of the more offbeat but persistent strains in twentieth-century design: the acutely angled architecture first envisioned by the Russian constructivists and German expressionists after World War I,





tructivist forms
a surprisingly
t kitchen layout.
ite below: A
ine Baker poster
between an old
ht-iron stair rail
new aluminum and
l-glass balustrade.

The kitchen is a gravity-defying walk-in "sculpture"



An aluminum nig
table and "floati
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in the master bed
echo the head-bo
of limbawood. O
In the stall showe
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the room's origin
wood moldings in

popularized through art deco adaptations in the 1920s, and lately rediscovered by a new generation of architects who have been labeled deconstructivists.

Shunning the repetitive right angles and parallel lines of traditional construction, the most successful exponents of that unconventional approach on occasion have been able to create spaces of exceptional power and excitement, contradicting the notion that architecture is the most static of mediums. But there are dangers inherent in breaking away from rectangular forms. Faceted and fragmented interiors can quickly feel claustrophobic and menacing. Like the sets for the 1919 German expressionist film *The Cabinet of Doctor Caligari,* rooms with too many jutting corners and jagged bends become a horror show.

The first clue that this is not an ordinary apartment is given by the trapezoidal panel wedged into the portal leading from the deco-filled entrance hall into the huge L-shaped living-dining room. That rakishly angled partition—finished in bright white paint embedded with tiny pearlescent beads to reflect light at night like highway strips—sets up the expectation of further surprises, not least among them the architect's strengthening of the existing classical elements.

The propulsive nature of Giovannini's plan—which uses the sleek surfaces and sliding planes of his new elements almost like traffic arrows to direct the smooth flow of space—makes a transit through the entire apartment a virtual requirement of one's first visit. His scheme possesses a lightness, airiness, and fluidity not often found in high-style architecture of such determined individuality. Aware, as all strong-minded architects are, of the role furniture plays in defining interior volume, Giovannini designed a number of pieces that become integral components in his spatial compositions. In the dining room his glass-topped aluminum-based table, built-in aluminum-laminate sideboard, and granite shelf introduce the limited range of materials and colors he employed to avoid competing with his assertive forms.

The adjacent kitchen is a brilliant gravity-defying walk-in "sculpture" of cantilevered limbawood cabinets and fanning granite countertops anchored by those two handsome and weighty substances. Remarkably efficient given its unusual layout, the kitchen is perfectly crafted, an absolute requirement of avant-garde design intended to be taken seriously. The virtuoso cabinetry of Stefan Rohner and the sensuous metalwork of Peter Versteeg are faultlessly executed but discreet enough for the architect's ideas to remain predominant.

The upper floor is approached from a stairway that juxtaposes an old wrought-iron railing and a deconstructivist abstraction of a balustrade: a sweeping, tapering sheet of frosted glass intersecting with another in aluminum. That dramatic form points toward the master bedroom suite—a luxurious loftlike continuum of interconnecting areas for working, dressing, bathing, lounging, and sleeping. Here, as elsewhere in this apartment, are tantalizing reminders of original elements peeking out from under Giovannini's suave but challenging overlays. The underlying message is that a departure from the expected can be most satisfying when one remembers where it all began. ♠



Spaces of exceptional power contradict the notion that architecture is a static medium

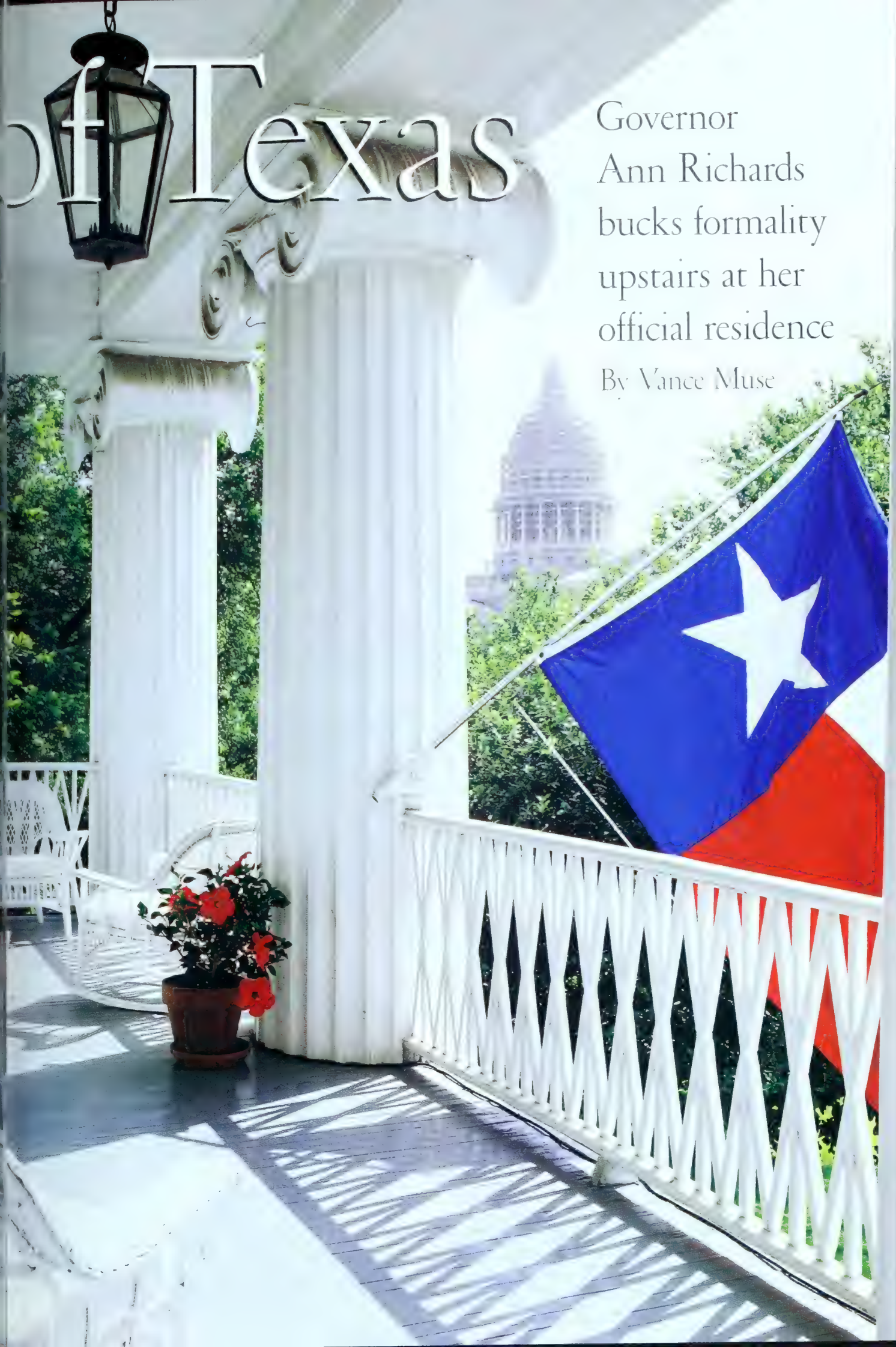
The Hear



Ann Richards
stands tall on
portico outside
private quarte
second floor o
Governor's M
Her view of th
capitol dome;
is framed by c
erected in 185

Photograph
William Wal

Produced by
Chris King
Carolyn Sol



of Texas

Governor Ann Richards bucks formality upstairs at her official residence

By Vance Muse

The Large Parlor is a private room for official entertaining. Sofas attributed to Duncan Phyfe and Samuel McIntyre are grouped with other early 19th century pieces. Portraits of Governor and Mrs. Richard Coke, c. 1885, flank the mantelpiece mirror

"One evening it hit me—I needed a governor's w



With Mexican president Carlos Salinas and president-elect Bill Clinton.



Richards's granddaughter, Lily, entertains family and guests.

SHE IS SO FAMOUSLY DOWN-TO-EARTH THAT IT'S hard to picture Ann Richards in something called a mansion, even if it is the Texas Governor's Mansion. Mightn't she have followed the lead of that California hair shirt Jerry Brown, who shunned the executive residence perk and opted for a bachelor flat in Sacramento? The surprise in Austin is that the Governor's Mansion works for Richards, and she is putting the old place to splendid use—privately, in her modern quarters upstairs and, publicly, lowering the velvet ropes in the museumlike rooms downstairs.

"Feels like home to me," says a beaming Richards, as obviously delighted to make the statement as she is with her view of the pink dome of the state capitol. She grants that strange moments happen when you live at a celebrated address that's open for tours—"You have to get used to the idea of folks passing through"—but to a good populist, such are the almost-welcome distractions and demands that come with elected office. "This house belongs to the taxpayers," Richards declares. "I'm here only by their good grace and my good fortune."

Sipping one of many black decafs of the afternoon, she talks about the importance of creating a refuge within the mansion, a task she faced immediately after emerging from the bloody gunfight that was the 1990 Texas gubernatorial campaign: "I had a long day that began with a meeting at the capitol with the outgoing governor, Bill Clements, and ended with a tour of the mansion with Mrs. Clements. I hadn't even thought about life at the mansion. Late that evening I had the daunting realization that I couldn't do both jobs—I couldn't be governor *and* first lady. Then it hit me—what I needed was a governor's wife."

Richards made the proposal to her friend Robert F. Smith, a Houston-based architect who has worked extensively in Mexico. "Robert manages to make rooms that are clean and uncluttered but still interesting," says Richards. "I've always liked the easy way he pulls in things from different cultures and different places. I didn't consider anyone else for the job." Smith, who had spent months working telephones and stuffing envelopes for the campaign, was glad to go to his drawing table on Richards's behalf. Redesigning the apartment upstairs was not, as he politely puts it, a small task, since the outgoing governor and his family hadn't dwelled much there, choosing instead to live in Dallas. "It was gloomy and dark," says Smith. "Like a series of country club game rooms. Only there were TV sets on folding tables."

The hard part, as it often is with design projects, was getting a rather contrary space to respond to different aspects of the client. "People initially describe the governor as down-home," says Smith. "That's true, but she's also sophisticated, well traveled, and she's got a good eye. Aesthetic subtleties don't escape



In the conservatory, *above*, used for informal dining, a Duncan Phyfe table stands on a carpet with the seals of France, Spain, the Confederacy, the United States, Mexico, and Texas.



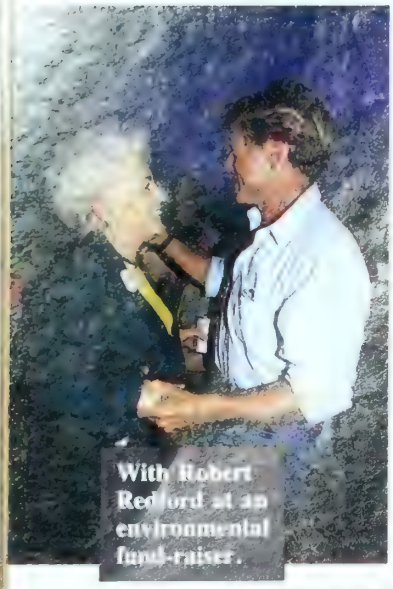
Campaigning in East Texas, 1990.



Richards shares her Texas birthday cake with author Liz Carpenter and Lily Tomlin.



A barbecue for young Texans.



With Robert Redford at an environmental fund-raiser.



Welcoming Queen Elizabeth II.



Richards fulfills a campaign promise by hosting a slumber party.

The pale palette of paint and fabrics selected by architect Robert F. Smith and designer Bill McDugald brightens the upstairs living room, *below*. Details see Resources.



her.'' Nor do issues of comfort and practicality. ''When I enter a room or consider a chair,'' says Richards, ''my first thoughts always are, 'Can I get comfortable there? Will I be able to put my feet up and get to work? Is this a good place to relax and read?' '' To her, old often is preferable to new.

While bookcases were being built, closets expanded, and shutters installed, Smith called in Houston designer Bill McDugald to create the neutral palette Richards wanted throughout the apartment. (''*I* wear the bright colors around here,'' she says, not joking—she's in hot pink today; tomorrow it'll be canary yellow or royal blue.) A half dozen variations on white now lighten the walls. Against that background a number of paintings jump out, including a Frida Kahlo still life and Diego Rivera's *Una Niña con Muñeca*, on loan from University of Texas art collections. Fabrics run from bone to beige. Because of McDugald's ancestral ties to the mansion—his great-uncle, James Hogg, was governor in the 1890s—he took a proprietary interest in the job. ''We wanted to relax things a bit,'' he says, ''to make it truer to what Texas really is.'' And that would be? ''Hard to say, exactly. *Not* stuffy, anyway.'' He and Smith regard the Richards apartment as a good counterpoint to the ''rich Republican restoration'' that prevails throughout the rest of the house.

Richards likens her upstairs digs to a New York apartment, citing the tall windows, pale walls, floor-to-ceiling books. ''And I'm right in the middle of town,'' she adds. ''I can walk to work.'' For a single working person, as she describes herself, it is urban perfection—just the refuge she required. A welcome interruption is the sound of her granddaughter, Lily, bounding up the stairs. But many come to call. It was here that Bill Clinton privately met with Mexico's Carlos Salinas, and as Richards later wrote to Smith, ''The two presidents enjoyed your beautiful work.''

Her inauguration marked a new day for the Governor's Mansion, with Richards all but hanging out a welcome sign. Much in evidence are the loyal band of writers and artists who have followed her throughout her career—and who must now be a bit amused by the opulence of their new salon. But one of the governor's first parties was off-limits to adults other than herself. The guest of honor was Kori Clark, a young admirer from Comanche, Texas, who had written a letter during the campaign telling Richards that she, too, hoped to run for governor one day. The candidate encouraged the girl's aspiration and added a campaign promise: if Ann Richards won the race, Kori Clark could celebrate her next birthday with a slumber party at the mansion. Sure enough, on Kori's eleventh, she and twelve of her friends took over the place. The governor chaperoned.

Her antebellum domain, *(Continued on page 168)*



Evi and Randy Quaid

Montecito, California

The Quaids have put a new spin (it's a little dizzying) on the *American Gothic* farmer and his wife. Randy confesses that he's actually gardened only once, "at gunpoint—and that was raking leaves." His commitment to yard work is "filling up a bowl with shredded wheat and going out to the garden to pick some raspberries." That and "harvesting limes for margaritas." Evi, on the other hand, exults in the Edenic excesses only southern California can provide. "Include, include!" is the only law in her nature: ancient orange and lemon trees, avocado and peach trees, rows of tomatoes and hot peppers (the Quaids' house salsa is legendary), and roses everywhere. "We've gone wild planting roses. Every conceivable variety: old-fashioned, tea, climbing, you name it—you'd better, because I always forget their names." But her real passion? Their bamboo entwined with morning glories? The cactus tucked in the nasturtium beds? "Whatever the nursery's got lots and lots of in full bloom. Randy and I just don't have time for auditioning every new thing in the garden."

BAROQUE

in a new light



The centuries-old style leaves the weight of history behind

By Stephen Calloway

Taking his cue fr the romantic 193 baroque of Chris Bérard, decorato Frédéric Méchicl painted a trompe l'oeil headboard the fanciful bedr he recently desig for French pop singer Karen Ch Details see Reso

Produced by
Jacqueline Gor



Scrolls on a baroque table, *left*, are reflected in other flourishes Syrie Maugham added to Stephen Tennant's study in the 1930s. Photograph by Cecil Beaton.

BACK IN THE DAYS WHEN FASHION LAID DOWN RULES FOR DECORATION THAT JUST ABOUT EVERYONE FOLLOWED, CERTAIN HISTORIC STYLES WERE SEEN AS "GOOD TASTE" AND OTHERS MOST DECIDEDLY WERE NOT. TODAY IT SOMETIMES SEEMS AS IF WE HAVE REVIVED EVERY STYLE IN HISTORY, IN THE BELIEF THAT ANY ECHO OF THE PAST MAY HELP MAKE SENSE OF THE FAST-FORWARD PRESENT. PERHAPS IT WAS INEVITABLE THAT THE ERA THAT NOW INTRIGUES SOME OF OUR MORE

A lindenwood frame carved by New York craftsman Bill Sullivan recalls 17th-century ornament. *Background:* Neobaroque spirit in a Marimekko cotton print.







Jean Cocteau's 1946 film *La Belle et la Bête* cast a surreal light, *top*, on 17th-century opulence. *Above:* Turned legs support a Portuguese baroque carved rosewood center table from Foster-Gwin, San Francisco. *Left:* Baroque contours are attenuated in an Alberto Giacometti–inspired lamp from Christopher Norman, NYC. *Below:* Spirals adorn a wall, sunburst clock, and armchair by Dutch designer Maroeska Metz. *Background:* Fabric from Christopher Hyland.



directional designers is that most obscure and long derided of centuries, the seventeenth. It was a time o strong contrasts, unlimited opulence, and a delight ir rare and precious materials. The characteristic form and motifs of the seventeenth century are less familia to us than those of the two centuries that followed, anc yet no other period offers more abundant inspiration— from the somber splendor of Jacobean carving to the unparalleled richness of Louis XIV tapestries and the exuberance of Italian baroque plasterwork.

Until relatively recently the very word "baroque" was a slur implying coarseness and vulgarity, and the style it came to designate interested few scholars before the 1920s. It was only then that a handful of aesthetes began to discover a strange and fascinating beauty in the art and architecture of the period Sacheverell Sitwell's pioneering *Southern Baroque Art*, published in 1924, electrified a whole generation and with his brother, Osbert, and sister, Edith, he helped create an entirely new taste. Championing the arcane and the bizarre, the Sitwells were said to have "put the 'cult' in 'culture.' " In their rooms they mingled extraordinary baroque pieces, such as silvered grotto chairs and Venetian mirrors, with Poiret lamp shades and scintillating modern fabrics; gloomy religious pictures by little-known seventeenth-century Neapolitan painters hung side by side with works by the most talked-about young artists. The Sitwells most celebrated protégé was the photographer Cecil Beaton. He quickly made the new style his own and went on to produce many of the most memorable portraits of his day. His quintessential neobaroque set piece shows Edith Sitwell—hawk-nosed and turbaned every inch a grande dame of the 1690s—as she sits in a four-poster bed taking her morning chocolate.

By the late twenties and on through the thirties, baroque was popular on both sides of the Atlantic. In France, architect Emilio Terry helped the collector Carlos de Beistegui arrange extravagant gilded furniture within the sleek geometric volumes of a Paris apartment designed by Le Corbusier. In England, decorator Syrie Maugham created ethereal rooms where pale finishes and matte surfaces gave baroque pieces a cool modern aura that only heightened their dream-palace theatricality—though no matter how modish the style became it never quite shook off a certain raciness that placed it just beyond the canon of polite and timid good taste.

In Latin America, allusions to the baroque imported under Spanish and Portuguese rule never really went out of style; one of the more curious flashbacks is the vast long-vacant Quitandinha Hotel near Rio de Janeiro with operatic interiors done in the 1940s by the New York decorator Dorothy Draper. In North America, baroque devotees drew a line between the old-fashioned—and acceptable—Italophile taste of collectors such as Henry

Tongue-in-chic grandeur mirrors the mood of the 1990s

Clay Frick and Isabella Stewart Gardner and the vogue for houses and decoration in a Spanish colonial or quasi-Mediterranean style. Many a Hollywood mogul built a sham seventeenth-century hacienda or palazzo, but the newspaper baron William Randolph Hearst went one better with the flamboyantly baroque gesture of his California castle, San Simeon. Cecil Beaton was an early visitor, in 1929, and left a vivid account in his diary of Hearst's Louis XIV–style movie theater and rooms crammed with the plunder of princely Italy and grandee Spain.

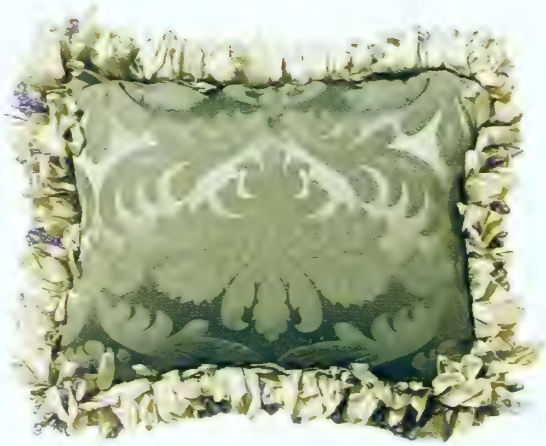
Many years later Beaton was traveling in Spain and reflected on the true legacy of seventeenth-century decoration. He saw its purest essence in one room, the bedchamber of the duchess of Lerma in her palace at Toledo. The duchess was, according to Beaton, "a remarkable woman who, accustomed to every luxury riches can provide, [had] eliminated everything that is superfluous from her life." What remained was whitewashed walls, high-backed chairs and ebony cabinets, a four-poster hung with the deepest green Genoa velvet, and "possibly a Greco to be admired upon an easel." It was a look, Beaton suggested, that would make the perfect starting point for an exciting style of decoration in which old and new are mixed, avoiding "the Scylla of antiques and the Charybdis of an operating-room sterility."

Visiting the Lerma palace not long ago, I was delighted to find that this enchanted room retains its power to spark the imagination. And as Beaton rightly noted, it seems to foreshadow an array of later baroque flights of fancy: the romantic shimmer of Rose Cumming's silvery bedroom in New York in the 1930s, the stark clarity of the flame-red baldachino bed David Hicks installed in his London apartment in the 1970s, as well as the fantastic drama of a long line of film sets, beginning with Christian Bérard's surrealist seventeenth-century settings for Jean Cocteau's *La Belle et la Bête* of 1946.

Many classic horror films transformed baroque into high camp, an approach that has reappeared in the *Batman* movies and *The Addams Family*. Several British directors have conjured more specific images of seventeenth-century style: witness Derek Jarman's *Caravaggio* and Peter Greenaway's *The Draughtsman's Contract*. Another historical fantasy, Sally





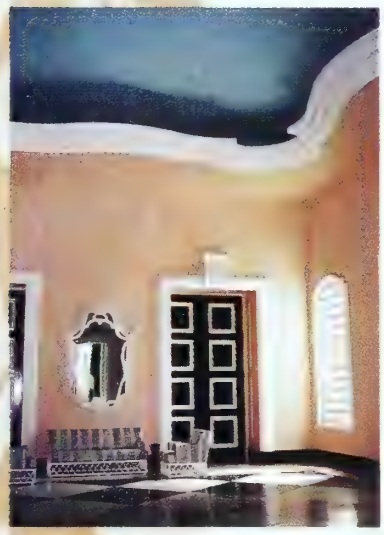


A Summer Hill print, *top*, echoes motifs used on 17th-century textiles. *Above:* Sinuous lines animate a bench by Rosanne Somerson in cherry and maple, from the Peter Joseph Gallery, NYC. *Right:* Shades of Spanish baroque: a damask pillow from Kirk Brummel.



Gold-plated bronze sconce, *above*, from Marvin Alexander, NYC. *Right:* A Quadrille chenille.





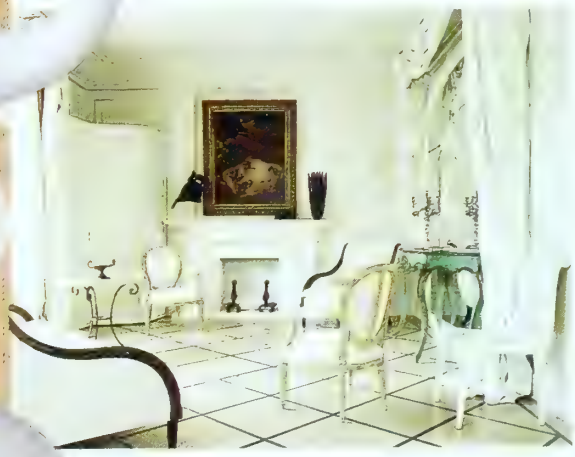
Potter's new version of Virginia Woolf's *Orlando*, has sets dressed by art director Michael Howells, who has a sure eye for quirky magnificence. In *Orlando*, he made use of pieces by the ceramic artist Oriel Harwood, my wife and fellow baroque aficionado, whose pewter-glazed goblets and massive chandeliers play with what she and I have dubbed the "ruined palazzo style."

Now that modernism's less-is-more myth has lost its appeal for many designers, baroque triumphantly offers *more*. It is about amplitude of form and swirling movement; it is an affirmation of delight in richness and grandeur. There can be no doubt that a neobaroque palazzo style is one of the keynotes of the end of the century. In the mainstream of decoration, everyone from Renzo Mongiardino in Milan to Jacques Garcia in Paris, Nicholas Haslam in London, and David Roos in New York has adapted the palatial manner to contemporary taste. Equally of the moment is a revival of the lighter, more whimsical manner Syrie Maugham pioneered. A similar mood pervades the elegantly witty 1990s interiors Frédéric Méchiche has done for French pop singer Karen Cheryl, and there is more than a hint of thirties baroque in curvaceous plaster lamps designed by Garouste and Bonetti and metalwork by Mario Villa and André Dubreuil.

Pale finishes give modern baroque a cool theatricality

In all its varieties, today's neobaroque almost uncannily mirrors our fin de siècle sensibility with its uneasy mix of doubt and confidence, its tension between reticence and love of display. Indeed, whether one is searching out the subtle charms of romantic decay, yearning to realize a fantasy, or simply eager to play the game of giving an old style a new twist, this tongue-in-chic manner is just right. I, for one, can't wait to come to grips with that perfect little town palace. ▲

The baroque sculpture of a Garouste and Bonetti lamp, *right*, pays homage to Jean-Michel Frank's lamps of the 1930s. *Background*: Damask from Clarence House.



Plaster-coated curtains, *above*, lend drama to a salon by Frédéric Méchiche.



berant moldings
erned floors, *below*
osite above right,*
Draper evoked Latin
baroque at the
nha Hotel near Rio
iro in the 1940s.
above left: Baroque
odernism in Carlos
gui's Le Corbusier
t in Paris, c. 1935.

All Along the



Walking through a garde
designed by Thomas Reinh
reveals the many moods
of a Long Island landscap

By Paula Deitz

In the iris g
near the edg
woods, a m
walk creates
illusion of p
through low
ground. *Opp*
In the plan,
link a series
gardens fra
by trees. De
see Resource

Garden Path

A GARDEN IS A MAZE OF EXPERIences that grows out of the past and builds on the present, according to Thomas A. Reinhardt, principal designer for Creative Landscaping, a Wainscott, New York, firm that has carried out scores of projects during the past twelve years. One of the strongest experiences Reinhardt re-creates, evoking his boyhood in Bavaria, is the sense of walking through a meadow and being in direct touch with plants and butterflies. Other gardens may be appreciated as compositions from far, but a key element in his designs is the path through the landscape, a kind of narrative thread woven through the seasons, space, and time. Reinhardt has never charted a more subtly alluring sequence of spaces than this garden for a client in Wainscott, and none of his designs seems more intimately attuned to its surroundings.

Early in his career, while living in Israel, Reinhardt created a memorable garden path in an Arab village on the Mount of Olives. In that semiarid climate, he depended on desert materials for form, building earthworks and coping the low walls beside the dirt path with hand-picked jagged stones that reflected the brilliant sunlight. "I was touched by the way Thomas integrated sculptural shapes and indigenous plantings into the landscape," says Mark Moskowitz, another of Creative Landscaping's three partners, who was a philosophy graduate student at Hebrew University when he first met Reinhardt in Jerusalem.

Reinhardt returned to Germany to study landscape architecture at the prestigious Fachhochschule Weihenstephan near Munich where he met Martina Kofoth, the horticulture student who became



Photographs by Mick Hales Produced by Babs Simpson

Against a backdrop of Russian olives, ornamental grasses interplanted with perennials give year-round structure to broad borders along the entrance drive.

SELECTED PLANT LIST

Ornamental Grasses Garden

- Chrysanthemum
- Coreopsis
- *Ligularia dentata* 'Desdemona'
- Ornamental grasses:
  - Grama grass
  - Hair grass
  - *Helictotrichon sempervirens*
  - *Miscanthus sinensis* 'Morning Light'

Cutting Garden

- Galtonia
- Helenium
- Lily
- *Monarda didyma* 'Gardenview'
- *Phlox paniculata* 'Bright Eyes'
- *Rosa* 'The Fairy'

Cottage Garden

- Lamb's ears
- Lavender
- *Miscanthus sinensis* 'Gracillimus'
- *Nepeta faasenii* 'Blue Wonder'
- Oriental poppy
- Perovskia
- Salvia
- *Sedum atlanticum* 'Autumn Joy'
- *Veronica spicata* 'Red Fox'

Woodland Garden

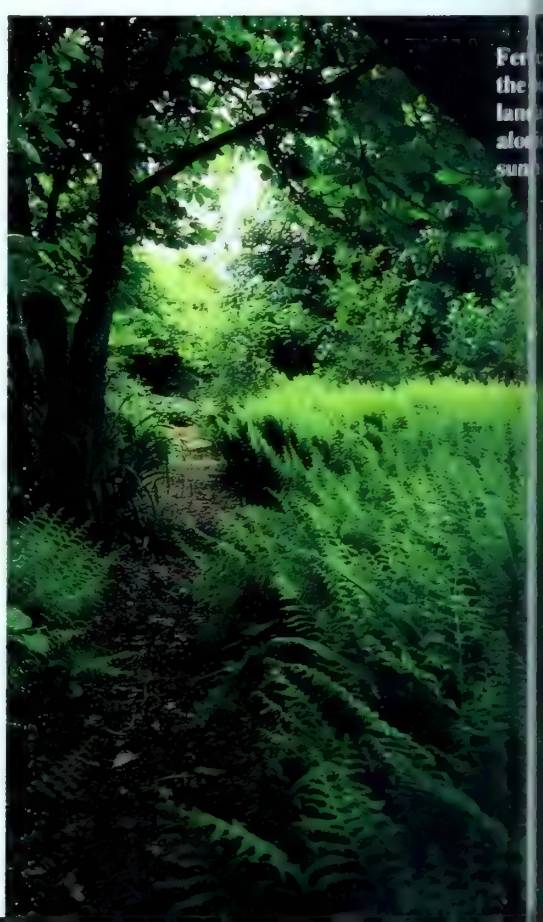
- Arisaema
- Bleeding heart
- Dogwood
- Japanese fern
- Rhododendron
- Shield fern
- Solomon's seal
- Trillium
- Viburnum
- Witch hazel

Rock Garden

- Astilbe
- *Crocosmia* 'Lucifer'
- Dwarf daylily
- Dwarf evergreens
- Dwarf miscanthus
- *Mazus reptans* 'Alba'
- Red-hot poker
- Rock rose
- Sedum
- Sempervivum
- Velvet grass

Iris Garden

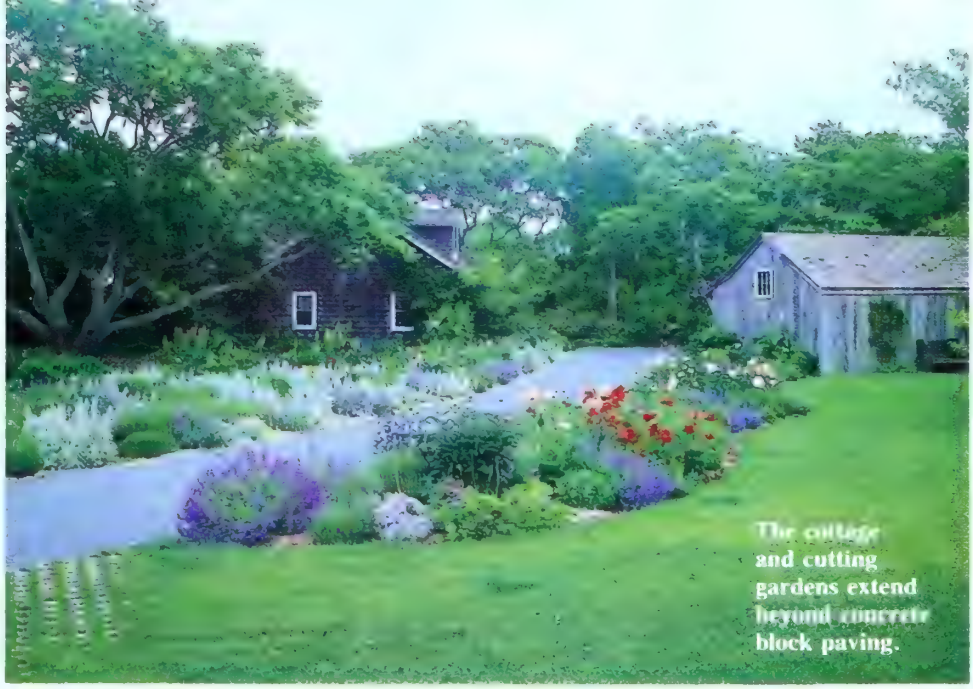
- Bush honeysuckle
- Dwarf basket willow
- Evening primrose
- German iris
- Mock orange
- Oxeye daisy
- Siberian iris
- Sweet pepperbush
- Yellow iris



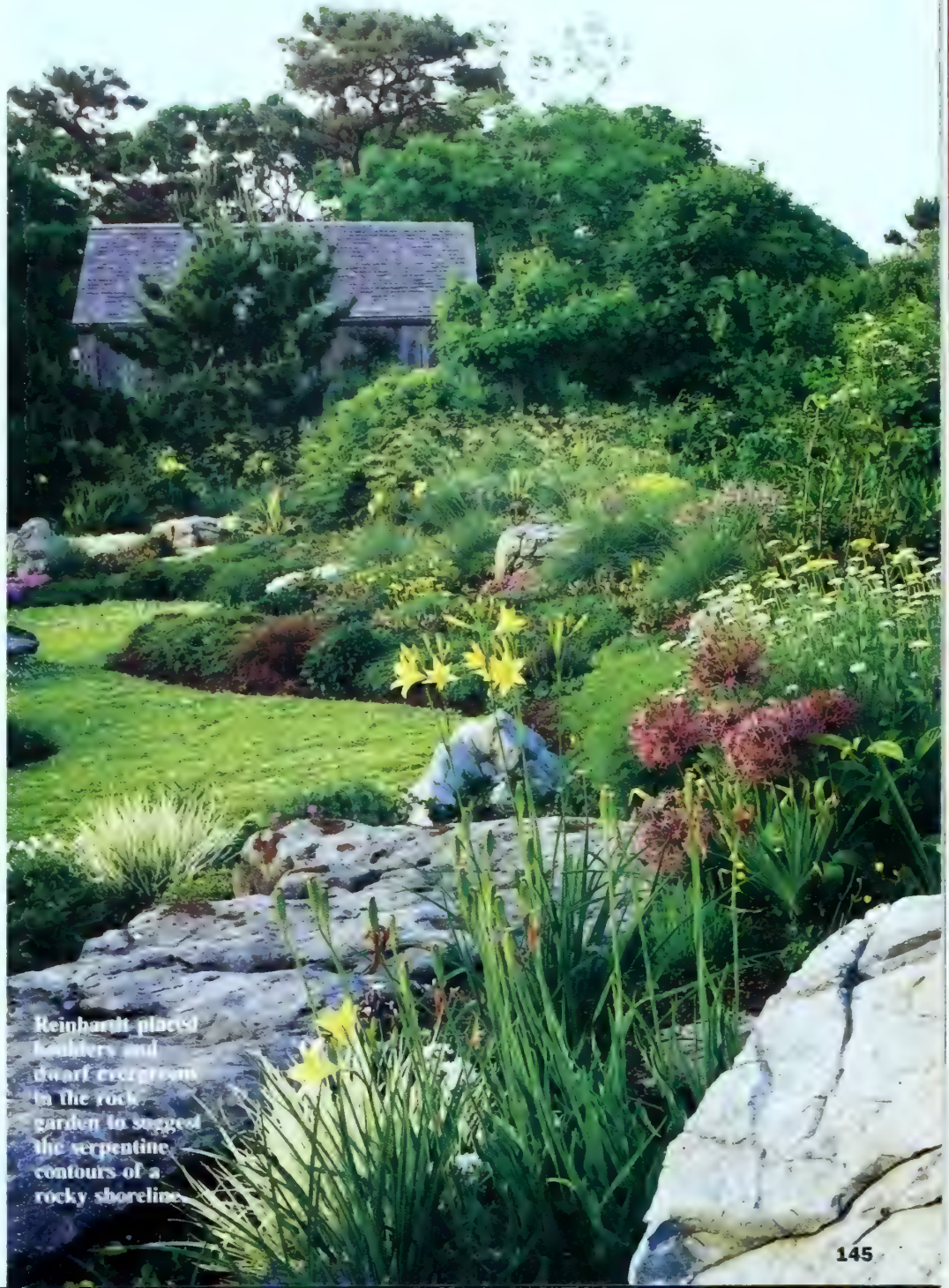
his wife and partner. (Martina Reinhardt is descended from a line of Stadtgärtnermeisters, or municipal head gardeners, in Menden, a city near Cologne with handsome parks and well-stocked tropical greenhouses.) The three partners began their practice in eastern Long Island with a landscape for a client Thomas Reinhardt had met in Germany, and they still shuttle to Europe to collaborate on a variety of projects there. No matter where they garden, exquisite restraint is a hallmark of their style.

In viewing any art form, many a connoisseur discovers a kind of truth in austerity. To visit a garden for the first time when it has been raked over by the rigors of winter—and survived—offers the same insight. Such is the case with this garden in Wainscott where even in the bitter cold the sweet fragrance of witch hazel is a harbinger of seasons to come. Located a third of a mile from the ocean, the property has retained the simple style of an American farm, with a cluster of weathered barns and sheds that functions as a windscreen to a series of gardens on four and a half acres of flatland. Along the perimeter, trees and shrubs entwined with rosebushes ensure privacy.

Like the fabled reed that survives the storm when the oak gives way, ornamental grasses in borders flanking the bluestone entrance drive provide windswept drama and lasting shape—even without the coreopsis and roses that flower there in summer. Some time ago, Thomas Reinhardt and his partners discovered the advantages of mixing grasses with herbaceous perennials as a way of sustaining the structure of a garden year-round. In 1989 they codified their ideas and favorite varieties of grasses in a book—*Ornamental Grass Gardening: Design Ideas, Functions, and Effects* published by HP Books—stressing the range of choices for "delicacy with fullness" and the different ways a



The cottage and cutting gardens extend beyond concrete block paving.



Reinhardt placed boulders and dwarf evergreens in the rock garden to suggest the serpentine contours of a rocky shoreline.

clump of high grass can capture even the palest daylight. These horticultural principles are backed up by ingenuity in Creative Landscaping's designs. Maintenance techniques applied at the Wainscott garden, for example, include a drip irrigation system (invented in Israel) in summer and year-round mulching. A parking area off the drive consists of wafflelike concrete blocks whose grooves are filled with soil and seeded with grass. Viewed from an angle, this green grid discreetly keeps the appearance of uninterrupted lawn.

Just beyond the parking area one begins the garden circuit on foot, passing through a gateway of Russian olive trees that branch out above variegated grasses. The original map for this journey—the ground plan drawn in advance—was conceptual rather than detailed, with tree canopies articulated in the three-dimensional bird's-eye perspective favored in Germany. "The real design," says Thomas Reinhardt, "always develops in the subconscious while we are working on the land. It emerges as a composition that may appear to others as a natural landscape." The first composition a visitor encounters at the Wainscott property is the cottage garden, a dense cloud of lavender and nepeta scattered with poppies that stretches toward a shingled guest cottage like one of the flower fields of Provence. A network of serpentine paths cut through this meadow gradually comes into view, inviting a promenade to savor individual plantings as Thomas Reinhardt did as a boy. In summer there is the warm scent of herbs among the flowers as well as fragrance from the *(Continued on page 167)*



Next to a shingled guest cottage, a field of lavender, poppies, and nepeta interspersed with salvia, lamb's ears, sedum, and ornamental grasses shows the designer's eclectic palette. A network of paths leads back to the woodland garden, which the house partially shields from coastal wind.





After finding ways to make his own family comfortable, Donghia design director John Hutton brings his ideas into the office

By Dana Cowin

"YOU DON'T LOOK VERY COMfortable there," John Hutton said to me as we sat in his New York living room. I was perched on the edge of a deeply cushioned sofa he created for Donghia Furniture, where he is design director, and I was trying to balance a notebook on my knees, write, listen, and drink tea all at the same time. It was just slightly awkward. "Maybe there's another chair you'd be more comfortable in?" he asked. I looked over at Hutton in his tub chair, sitting cross-legged in blue jeans, arms lolling over the edges, head resting back. He looked relaxed but earnest as he tried to convince me that there was a suitable alternative to perching. "This chair here is more upright," he said. "You could pull it over and put your pad on the table." I protested and he insisted: "I'm just trying to make you comfortable."

Such thoughtfulness isn't the result of overbred social training; rather, it's the basis of Hutton's philosophy, which considers people the most important part of design. This notion first hit home in 1974, when Hutton and his wife, Brenda, were living in a furniture-filled San Francisco apartment. Brenda was pregnant and upset; none of the chairs or sofas felt agreeable to a tiny woman who'd put on fifty extra pounds. "I became obsessed with making Brenda comfortable during her pregnancy," confides Hutton. He immediately set to work on a club chair, which was a success with Brenda and Randolph & Hein, the California manufacturer who picked up the design. A close relation to the original, the 71st Street club chair, is still produced by

Custom Comfor

Brenda and John Hutton and their sons, John and Doug, *opposite*, gather in their living room, *below*, where a Louis XVI–style chair in Donghia mohair nuzzles up to an antique drum transformed into a table. Curtains of mosquito netting are paired with a sawtooth gauze blind. The two-tone window seat of Donghia taffeta is used as an extra bed. Details see Resources.

Photographs by Michael Mundy

Produced by Anne Foxley





For formal occasions the Huttons throw off the slipcovers on furniture Hutton designed for Donghia to reveal jewel-toned upholstery. Donghia pillows of mohair and taffeta remain a constant. The Turkish rug from ABC Carpet & Home, NYC, laid on top of sisal, unifies the rich palette.

Donghia—a tribute to the classic quality of Hutton's work.

In his family's two bedroom New York apartment, Hutton continues to address human concerns—parental urges, teenage tendencies, and personal passions. For example, the Huttons encourage their sons, Doug, age fifteen, and John, age seventeen, to have friends over, but the living room is open to the dining alcove and hallway "and it's kind of nerdy to have parents hanging around," says John Sr. So he rigged up three mosquito netting "walls," hung on iron poles, that allow the boys some privacy, African camp style. The mosquito netting also hides the messy bookshelves, on either side of the window—Brenda and son John are avid readers unfazed by sloppy stacks. For guilt-free roughhousing, the furniture is slipcovered in washable pale Donghia fabrics which set off sculptural silhouettes. For occasional formal nighttime gatherings the slipcovers are removed, revealing jewel-toned upholstery and a perfectly tailored look.

Communal life in the Hutton

For everyday use the living room furniture wears a mix of graphic patterns of Hutton's own design for Donghia Textiles. Hutton also designed the brass floor lamps. Chairs are often pulled up to the glass tea table with an urn base. Curtains on three sides of the room extend from wall to wall.



To soften the edges of the master bedroom, Hutton ran brush fringe, *below left,* around the door and ceiling. On a chair at left, a detail of the Donghia X-seam. *Below center:* A print of Tamara de Lempicka's *Rafaela the Beautiful* in the living room inspired Hutton's best-selling Donghia lamp, Rafaela. *Below right:* In the bedroom, maple checkerboard occasional tables with birch and walnut inlay.







At Donghia and at home Hutton's motto is, "If it's not comfortable, it's in the way"



Many Donghia prototypes have had a trial run in the Huttons' bedroom. The checked TV cabinet and two-tone brush fringe are now in product development. The diaphanous diamond curtains are Donghia wool. The urns on the windowsill remind Hutton of planters he admires on balustrades in Florence.

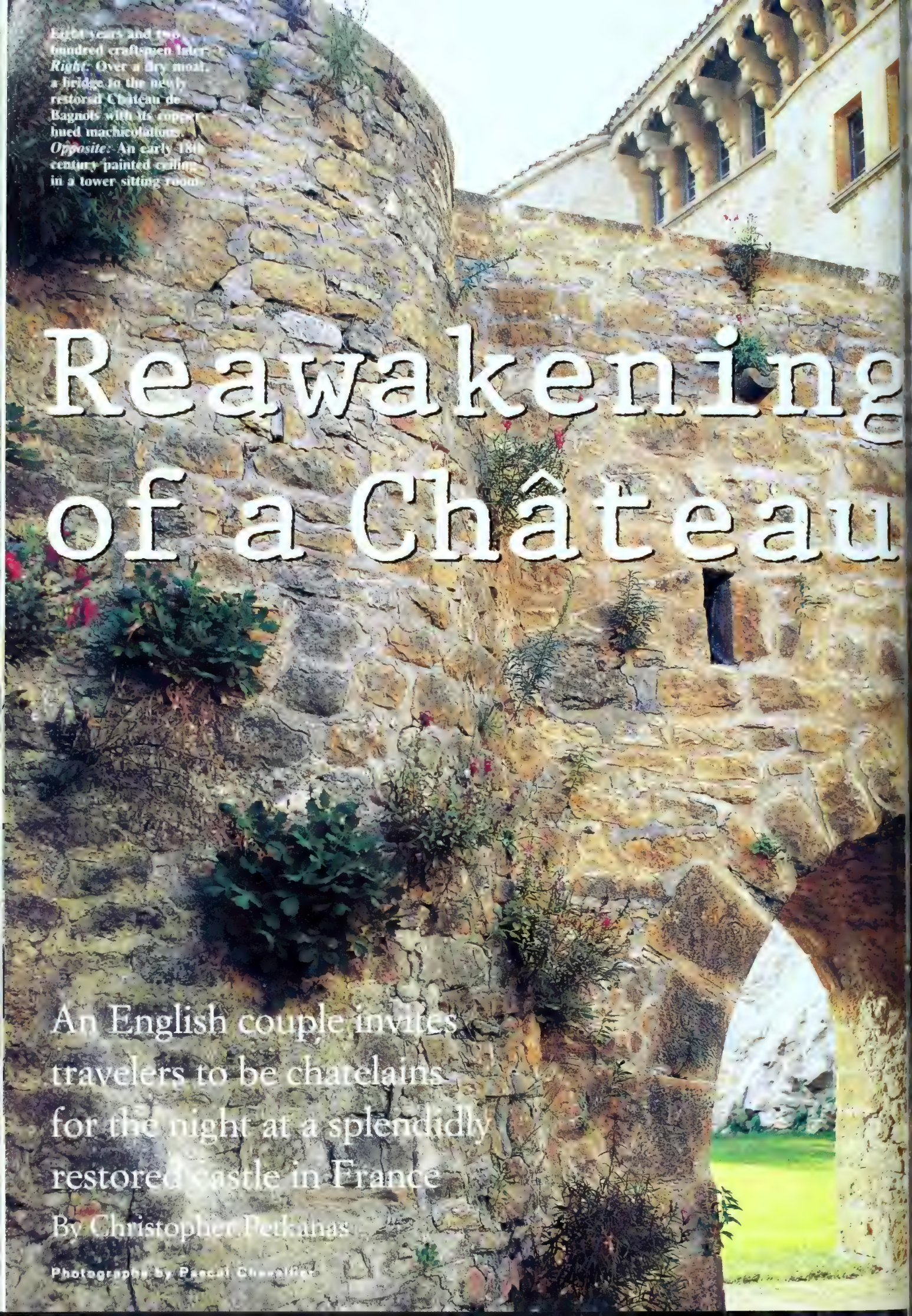
household, which includes two ferrets and two cats, seems to revolve around the living room's tall glass-topped tea table, which is large enough to gather round. And when the gathering grows, more chairs are simply dragged across the inexpensive sisal carpet. (Hutton maligns coffee tables: "I don't understand how they evolved. You have to do deep knee bends to pick up something, or you have to bend over, which can be so embarrassing.") This particular tea table is of special importance to Hutton because its Greek urn base was a gift from his esteemed boss, the late Angelo Donghia.

When Donghia courted Hutton in 1978, Hutton had his own showroom in San Francisco that offered Egyptian-inspired furniture. Says Hutton, "He made me an offer I couldn't refuse. Plus, he was Angelo Donghia!" Donghia, a tailor's son, taught Hutton to think about furniture in terms of fashion—fit, fabric, and quality. These are still top priorities for Hutton and Sherri Donghia, Angelo's cousin, who is now vice president of the company (a burgeoning international conglomerate that includes Donghia Furniture, Donghia Textiles, and Donghia Showrooms), but the two also design by another, decidedly nineties motto: "If it isn't comfortable, it's in the way."

For Hutton, thoughts about comfort mingle with anatomical considerations and mathematical theory before emerging as new shapely pieces of furniture. To understand the mechanics of sitting, he had X rays taken of himself in ergonomically correct and incorrect chairs and interviewed orthopedists and chiropractors on "how the body sits." About five years ago, Hutton also arrived at his own formula for adapting classical proportions, a method that has resulted in gracefully attenuated forms. Hutton often talks through his ideas *(Continued on page 168)*



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Eight years and two hundred craftsmen later. *Right:* Over a dry moat, a bridge to the newly restored Château de Bagnols with its copper-hued machicolations. *Opposite:* An early 18th-century painted ceiling in a tower sitting room.

Reawakening of a Château

An English couple invites travelers to be chatelains for the night at a splendidly restored castle in France

By Christopher Petkanas

Photographs by Pascal Chevallier





FRANCOPHILES, IN GREAT EMOtional and irrational accidents of fate, always seem to be falling across derelict châteaux and deciding that they simply cannot live without them.

"The first time I saw Bagnols, in 1985, rain was coursing through the roof over wall paintings dating from the fifteenth to the eighteenth centuries," says Helen Hamlyn, Bagnols's English rescuer and its current chatelaine. "But that's just what I wanted, you see, something to restore that was really big and ambitious."

Eight years, two hundred craftsmen, and a kilometer of scaffolding later, Château de Bagnols has distinguished itself among historic houses for the sensitivity, quality, and thoroughness of its restoration. At the same time this thirteenth-century fortified castle, seventeen miles northwest of Lyons in the core of Beaujolais wine country, has become a magnet for travelers with a high-pitched appreciation for comfort and luxury, for Bagnols is a country house hotel, and here it is possible to spend the night in a room where Madame de Sévigné once slept.

Hamlyn and her husband, Paul, the publishing baron and philanthropist, had in fact long been looking for a historic property "worthy of a major rehabilitation." And when they found Château de Bagnols, there were three choices facing them, she explains: "One possibility was to keep it for ourselves, which I think we can all agree would have been selfish. The second was to turn it into a museum, which would not have made it live. The last and most attractive option was to open a hotel that, for the price of a cup of tea in the grand salon, would allow anyone to savor its history."

Hamlyn, a designer, had been a restoration consultant before, on the interiors of her husband's building, Michelin House in London, where his imprint, Reed Elsevier, is headquartered. For Bagnols, working with English architect Tom Wilson, she envisioned rooms filled with "a wide base of museum-quality seventeenth-century Italian and French furniture, plus contemporary versions of antique pieces—things like bedside tables, which are in daily use and which wouldn't survive in a hotel even if I could have found

nough authentic examples to fill the wenty guest rooms and apartments."

Since the idea was to suggest a period tmosphere, the new furnishings had to e sympathetic to much that is old and edigreed. "The point was not only to evive the château but to create everyhing in it that was not an antique," she xplains. "I designed or adapted over our hundred items, from the brass shell amps and Swiss linen bedsheets with our de Venise embroidery to the nickelinish faucets and Charles II–style silver-plated tumblers. To give you an dea of the level on which we were dermined to do things, ten microns of lating is what you find everywhere; ours is thirty."





But before microns could be counted, Hamlyn had to oversee the repairs of handsome machicolations original to the château, which was built between 1217 nd 1221 by a powerful feudal lord, Guichard l'Oingt, and acquired by the treasurer of France, Gasard Dugué, in 1621. The parapet and its openings re constructed of local pierre dorée, a luminous stone hat derives its golden sand color from copper. Stoneworkers also successfully retrieved the voluptuous whorls on the Renaissance-baroque fireplace in the grand salon, and, in the dining room, the lacy carvings on the severe Gothic fireplace, whose coat of rms celebrates the visit of Charles VIII in 1490.

Some four hundred items were created, from Swiss linen bedsheets to Charles II–style tumblers

A great portion of the budget, which Hamlyn will not discuss but which observers put at about $6 million, was devoted to restoring the wall paintings, executed on dry plaster. Many are thought to have been done by Italian artisans who came to Lyons to work in its textile industry. The paintings were particularly problematic because Hamlyn and Monuments Historiques, the French body that governs landmark buildings like Bagnols, rarely agreed on how they should be handled. For example, in the Sévigné room, paintings done about 1625, which depict silk fabric designs and the rather Persian motif of a pair of birds drinking out of an urn, were hidden behind paneling that had been put up about 1740. In the authorities' view, this was the state of the room when the château was placed under their direction in the 1920s, and this was how it should remain. Hamlyn and Wilson thought their reasoning was mad.

"I'm quite a driven and resilient person, but Monuments Historiques



The grand salon, *opposite below*, with a Renaissance-baroque fireplace. *Opposite above:* Its floor being rebuilt. *Top left:* Whimsical wall painting in the grand salon. *Top right:* Empire tub and walls painted as arcades. *Above:* The Sévigné room with Louis XIV silver-gilt and marbleized bedposts.

brought me to tears time and again with their sheer lack of vision," she says. "I got so tired of hearing the word no that in the end I just did what I wanted. My rapport with Culture Minister Jack Lang is very good, but my rapport with his minions is terrible."

Hamlyn says she never put her own interests ahead of the château's; indeed, she says, there is no hope that she and her husband will ever recoup their investment, given the vigilance of the restoration. For example, to mend floors that literally swung as you walked across them, every load-bearing beam in the building was consolidated. This entailed lifting off the terra-cotta tiles, clearing away the debris underneath, carving out the rotten center of each support, inserting steel reinforcement, and spooning in concrete. Instead of relaying the eighteenth-century tiles irregularly following their different sizes and shapes, however, the workmen laid them straight.



"Ham-fisted," Hamlyn condemned the result, and up they came. "I showed the men how it was done two hundred years ago. They laid the floor again."

After finishing the difficult backgrounds, decorating came as a reward. The most extravagant bathrooms, many situated *(Continued on page 168)*



"To have kept it for ourse



Helen Hamlyn, *above*, at Château de Bagnols. *Top row, from left:* The ramparts. Hunting scenes on the walls and a ceiling painted with a feather motif. Snowy linen damask tablecloths from Northern Ireland are hung, never folded. *Bottom row, from left:* Wall paintings in the Sévigné room. Limoges from an 18th-century paste formula. Louis XVI lit à la polonaise with 19th-century silk hangings.





nk we can all agree, would have been selfish"









Lunch under the lime trees: the tablecloth's feather motif was borrowed from the former hunt room's painted ceiling, and the traditional French garden furniture was scaled up by Hamlyn.



11



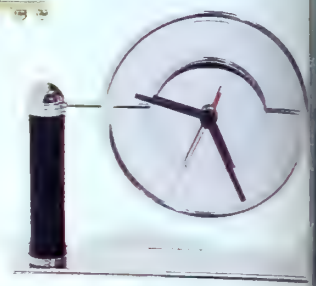
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SAMPLES

The hands of contemporary designers are changing the face of time. By Elaine Hunt





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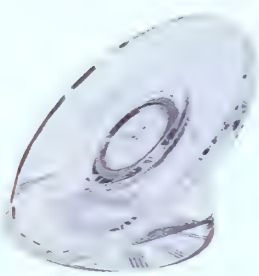


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1. Marble and brass, $5,000, from Quintillion, (414) 648-3370. **2.** Silver plate and black lacqu $770, from Christofle, (800) 677-7458. **3.** 24-kt gold leaf, $9,152, from Hour Lavigne, (212) 758-6830. **4.** Pearwood, $380, by Michael Graves for Alessi, (617) 932-9444. **5.** Crystal, $550, by Borek Sipek for Swarovski, (800) 556-6478. **6.** Maple and glass, $250, by Lord Snowdon for Metamec, at Asprey, NYC (212) 688-1811. **7.** Cast bronze, $3,850, by D Capogna for Neotu, NYC (212) 982-0210. **8.** Upholstered teardrop, $415, by James DeMuth, at Archetype, NYC (212) 334-0100. **9.** Pinecone and twig diorama, $1,500, by Bruce Gundersen, (518) 576-2015. **10.** Cast stone and gold leaf, $125, from Fauxx Classicss, (212) 757-2470. **11.** Brass and porcelain, $3,200, from Tiffany & Co., (800) 526-0649. **12.** Bronze, steel, and crystal, $15,000, by Mark Brazier-Jones, at Grand Design, NYC (212) 586-1246 by appt.

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COVER

1920s French Louis XIII -style painted walnut **armchair,** similar at Alexandre Biaggi, Paris (1) 42-86-08-40. Bristol Check (#69882.01) rayon/cotton **fabric on armchair,** to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Marble **bas-relief,** c. 1700, similar at Ted Wolter, Middleburg (703) 687-6783.

WRITER IN RESIDENCE

Page 64 Bosphore wallpaper **border,** to the trade at Brunschwig, for showrooms (212) 838-7878.

FOOD

Page 72 Annie Glass glass **platter,** $185, Laure Japy **bowl,** $63, Moustiers **white plate,** $70, at Barneys New York, NYC (212) 929-9000.

STYLE

Page 84 Cotton halter **dress with tablecloth-like circle skirt,** $170, tablecloth-like cotton **bell-bottoms,** $170, **linen top** with embroidered bell sleeves, $170, cotton/rayon **patchwork blouse** with rawhide lacing (to order), $90, at Macy's Herald Square, NYC. Cotton/rayon **patchwork blouse** with rawhide lacing, $90, at Yaso, NYC. Virpi International at the Breakers, Palm Beach. Burlap **hat with fringe,** $120, to special order from Deborah Rhodes, NYC (212) 564-7440.

BEYOND THE PALES

Pages 88–97 Decoration, by Stephen Sills Assocs., 30 East 67 St., New York, NY 10021, (212) 289-8180. **88–89** Beaux-Arts tin **molds on mantel,** similar at Floris Houwink, Saint Ouen (1) 40-11-79-79. Jean-Michel Frank plaster **floor lamp,** similar at Alexandre Biaggi, Paris (1) 42-86-08-40. Verbena (#4343/98) **cotton piqué on armchairs,** to the trade at Manuel Canovas, for showrooms (212) 752-9588. **90** Verbena (#4343/98) **cotton piqué on armchairs,** to the trade at Manuel Canovas (see above). Hawaiian **glass floats** in foreground, similar at Sutter-Noonan, Hudson (518) 822-0729. **91** Grimaud (#4238/95) acrylic **piqué on settee,** Mascara (#4034/990) viscose/cotton **fabric on pillows,** Verbena (#4343/98) **cotton piqué on table,** to the trade at Manuel Canovas (see above). **Cotton on screen,** to the trade at Decorators Walk, for showrooms (516) 249-3100. **Maps,** c. 1800, similar to the trade at Ann-Morris Antiques, NYC (212) 755-3308. Jean-Michel Frank plaster **lamp,** similar at Alexandre Biaggi (see above). **92–93 Screen,** similar at Malmaison Antiques, NYC (212) 288-7569. Louis XIII–style walnut **armchairs,** similar at Alexandre Biaggi (see above). Bristol Check (#69882.01) rayon/cotton **fabric on chairs,** to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. 19th-century French silk **striped cloth on table,** similar at Galerie du Passage, Paris (1) 42-36-01-13. 19th-century French tole **ornaments on mantel,** similar at Maroun Salloum, Paris (1) 40-15-95-01. **Floor stenciling,** by Joe Raymond, through Stephen Sills (see above). **94** Custom-color Bird and Basket linen/cotton **print on armchairs,** at Bennison Fabrics, NYC (212) 941-1212. Terpsichore Check (#141325.00) **silk taffeta on armchair pillows,** to the trade at Brunschwig (see above). La Grande Renaissance (#66064) cotton **toile on sofa pillows,** to the trade at Decorators Walk (see above). **95** Cotton **sheets and shams,** from Anichini, for stores (802) 889-9430. Royal Velvet cotton **towels,** from Fieldcrest, at selected stores nationwide. **96–97 Decorative painting,** by Mark Giglio and Alison Bottom, through Stephen Sills (see above). Gloriana (#32163/6) **silk on settee,** to the trade at Clarence House, for showrooms (212) 752-2890. Jean-Michel Frank plaster **lamp,** similar at Anthony DeLorenzo, NYC (212) 249-7575. Ribbon linen/cotton **print on bed,** at Bennison (see above).



A Well-Heeled Flat

THE ROYAL TREATMENT

Pages 98–103 Selected **furniture,** to order from David Linley Furniture, 60 Pimlico Rd., London SW1W 8LP, (71) 730-7300. **101** Paisley wool/silk **shawls,** c. 1860, similar at Judy Greenwood Antiques, London (71) 736-6037.

IN TUNE WITH THE COUNTRY

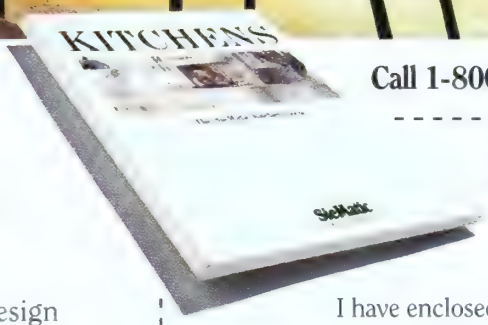
Pages 104–11 Landscape design, by Bruce Bennett of Kent Greenhouse, Route 7, Kent, CT 06757, (203) 927-4436. **104–05** 1940s **metal tables,** similar at Timothy Mawson Antiques, New Preston (203) 868-0732 by appt. Wicker **rocking chair,** similar at the Tulip Tree Collection, Washington Depot (203) 868-2802. **105** Cast-iron **deer** from Maine, c. 1890, similar at Nancy Fierberg Antiques, Woodbury (203) 263-4957. **107** 19th-century French-Canadian **painted cupboard,** similar at the Tulip Tree (see above). Horn **mirror,** c. 1850, similar at Charles Gill, Los Angeles (213) 653-3434. Custom gouache on paper **wall-mounted landscape,** by James Griffith, Clarendon Springs (802) 438-5394, Brooklyn (718) 383-5951. French **wicker armchair,** similar at Newel Art Galleries, NYC (212) 758-1970. Montrose (#5793/01) cotton spun-rayon/linen **print on armchair,** to the trade at Boussac of France, for showrooms (212) 42[illegible] 0534. 19th-century Italian **plant stand,** similar Timothy Mawson (see above). **Stag's head,** similar to the trade at J. Garvin Mecking, NYC (212) 677-4316. Irish **pine table,** c. 1880, simi at Linsley Antiques, Litchfield (203) 567-4245. Turn-of-the-century French-Canadian **dining chairs,** Mexican **plates,** similar at the Tulip Tr (see above). Île de France (#32621/2) cotton **tapestry on chairs,** to the trade at Clarence House, for showrooms (212) 752-2890. **Fruit painting,** by William Jones of Bath, similar at Wilkins & Wilkins, London (71) 935-9613. Victorian **whippet,** similar at Nancy Fierberg (above). **Birdcage,** to order at 33rd & Bird, NY (212) 447-0021. 19th-century **English primiti painting,** similar at Guy Nevill Fine Paintings, London (71) 351-4292 by appt. **Paneling in mudroom,** by M. R. Hostetler, Watertown (20 274-7898. 1940s **wrought-iron chairs,** simila Timothy Mawson (see above). American copp **lion's head,** c. 1880, on wall, similar at Nancy Fierberg (see above). French pine/wrought-iro **café table,** c. 1840, similar at Charles Gill (see above). Garden **stonework,** by M. R. Hostetle (see above). **108–09** Custom **frieze and slidi doors,** by M. R. Hostetler (see above). Taos ponderosa pine **sofas** (or beds), from Taos Furniture, at Zona, NYC, Aspen; for other store and $10 catalogue (800) 443-3448. **Horse,** Anglo-Indian **hurricane shades,** similar at C. Leonard Antiques, NYC (212) 861-6821. Directoire **wallpaper panel,** similar at Quatrai Los Angeles (310) 652-0243. Custom-color painted cotton **canvas on walls,** by Color Washed Canvas, to the trade to order at Crost McNeill, NYC (212) 355-5587. Tibetan **rug,** to trade at Stark Carpet, for showrooms (212) 75 9000. 19th-century Black Forest wood **stag's head,** 19th-century English ceramic **tree-trun shaped planter,** similar to the trade at J. Garv Mecking (see above). American 1920s **straig backed armchair,** similar at the Tulip Tree (se above). **110–11** Gazebo **carpentry, table,** by M. R. Hostetler (see above). **Centerpiece,** sim at Lexington Gardens, NYC (212) 861-4390. Mexican ceramic **plates** (similar available), reproduction 19th-century French-Canadian **chairs,** at the Tulip Tree (see above).

A WELL-HEELED FLAT

Page 112 Love **shoes,** by Christian Louboutin Christian Louboutin, Paris (1) 42-36-05-3l; othe shoes available at Barneys New York, NYC; Bergdorf Goodman, NYC; Neiman Marcus, Atlanta, Beverly Hills, Ultimo, Chicago. **112–1** Scotch Club **tinted oak armchairs,** by Jean Royère, similar at Galerie du Passage, Paris (1 42-36-01-13. Pullman canvas **suitcases,** at T Anthony, NYC, Washington D.C. **114** Iron/bron **andirons,** by Garouste & Bonetti, at Neotu, NY (212) 982-0210; Néotu, Paris (1) 42-78-96-97. **116** Music **cabinet,** by Elizabeth Garouste, at Neotu (see above). Barcelona leather/steel **ch** by Mies van der Rohe, available from KnollStu a division of the Knoll Group, for showrooms (800) 445-5045. **117** Saladiva **shoe,** similar at Bergdorf Goodman, NYC; Ultimo, Chicago.

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QUICK CHANGE ARTISTS

Pages 118–19 Decoration, by John Oetgen of John D. Oetgen Fine Antiques & Design, 2300 Peachtree Road N.W., Atlanta, GA 30309, (404) 352-1112. Bedford cotton **taffeta for outer curtain fabric,** to the trade at Henry Calvin Fabrics, for showrooms (415) 565-1981. **118** 19th-century French Louis XVI -style **daybed,** 19th-century French **bust,** 19th-century English papier-mâché **tray table,** 19th-century French egg-shaped **majolica vase,** 19th-century **Boucher print,** 18th-century French gilded **column,** similar at John D. Oetgen Fine Antiques (see above). Audubon Strié (#18174) viscose rayon/acrylic **faille on daybed and smaller pillows,** to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Ashbury (#5225) silk/cotton **taffeta on large pillows,** to the trade at Cowtan & Tout, for showrooms (212) 753-4488. Venetian **glass urn on column,** to the trade at Wicker Works, for showrooms (415) 626-6730. Turn-of-the-century **Venetian mirror,** similar to the trade at Ainsworth-Noah, Atlanta (404) 231-8787. **119** English japanned **papier-mâché table,** c. 1860, 19th-century French rococo-style **wood mirror,** Vieux Paris **cachepot on mantel,** English **needlepoint pillow,** c. 1880, similar at John D. Oetgen Antiques (see above). 19th-century English japanned **floor lamp,** similar to the trade at Toby West, Atlanta (404) 233-7425. Custom tufted camelback **banquette and small slipper chair,** to order from Oetgen Design (see above). Mellon Tapestry (#63690) viscose/cotton **fabric on small slipper chair,** to the trade at Brunschwig (see above). Windsor Chinese hand-stitched **needlepoint rug,** at Rugs by Robinson, Atlanta (404) 364-9042. **120 Decoration,** by Barbara Barry, 9526 Pico Blvd., Los Angeles, CA 90035; (310) 276-9977. **Flowers,** by Flourish & Garlande, Beverly Hills (310) 271-5030. Custom Pasadena **sofa** with alderwood legs and Pasadena **chair with maple legs,** to order from Barbara Barry (see above). **Sisal carpet,** to order at S. & J. Biren Floor Coverings, Los Angeles (310) 553-0971. Brittany mahogany **end tables,** to the trade to order from Initials, Los Angeles (213) 653-6300. Torino II (#W150-03) hand-painted **wallpaper on screen,** Figures (#5302-09) **cotton on large pillow,** to the trade at Donghia Textiles, for showrooms (800) 366-4442. Wallpapered mahogany **screen,** for information, Barbara Barry (see above). Classic white matte resin **lamps,** to the trade at Sirmos, for showrooms (212) 371-0910. Rafaela (#A9812) **gilt lamp** (custom finish by decorator), to the trade at Donghia Furniture, for showrooms (800) 366-4442. **Aubusson tapestry pillow,** c. 1830, similar at Y & B Bolour, Los Angeles (310) 274-6719. Tiber (#32817/1) **cotton tapestry on pillow,** to the trade at Clarence House, for showrooms (212) 752-2890. **121 Decoration,** by Michael Moore Design, 2100 Jackson St., San Francisco, CA 94115; (415) 567-7955. **Decorative painting,** by Kathy Dennison of One of a Kind Design, Berkeley (510) 528-0628. Jean-Michel Frank–inspired **mohair sofa and club chair,** Pompeii iron/glass **tables,** silver-plated **candlesticks on chest,** camel-weave **sisal rug, leopard print rug,** from Mike Furniture, 2142 Fillmore St., San Francisco, CA 94115; (415) 567-2700. Russian Empire mahogany/parcel gilt **armchairs,** Swedish **armillary sphere,** c. 1820, similar at Therien & Co. Antique Galleries, San Francisco (415) 956-8850. Empire Stripe **silk on Empire armchairs,** to the trade at Randolph & Hein, for showrooms (415) 864-3550. Reproduction **gondola bench** with leather upholstery, $1,700 COL; reproduction bronze doré bouillotte lamp with tole shade, $2,800; to order from Therien Studio Workshops, San Francisco (415) 956-8850. Velvet/linen **pillow with X-detail and medallion,** to the trade at Donghia Furniture (see above). Granada (#5036) **cotton on front pillow,** at Fortuny, NYC, for showrooms (212) 753-7153.

NEW ANGLES ON MODERNISM

Pages 122–27 Architectural design, by Joseph



Giovannini & Assocs., 140 East 40 St., 4th fl., New York, NY 10016, (212) 297-0980. **Deconstructivist cabinetry** and **fabrication of selected furniture,** by Stefan Rohner, Brooklyn (718) 599-0024. **Metalwork** and **fabrication of selected furniture,** by Peter Versteeg of New Haven Art Fabricators, New Haven (203) 393-1855. **122–23** Custom **dining table,** $8,000, **sideboard,** similar to order from Joseph Giovannini (see above). René aluminum **dining chairs** (with finish by Giovannini), by Michael Bernstein, to the trade at Coda Design Studio, for showrooms (612) 375-9009. Taffetas (#12917) rayon **fabric on chairs,** to the trade at Clarence House, for showrooms (212) 752-2890. Sterling **candlesticks,** similar at Victoria Ekrich Antiques, NYC (212) 475-4101. 1960s Italian **platter,** similar at Dualities Gallery, Larchmont (914) 834-2773. Art deco **vase,** similar at Elaine Dillof, Greenwich (203) 629-2294. **124 Overhang, concealed bookcases by fireplace,** fabricated by John Furness, Long Island City (718) 932-2590. **Club chairs,** similar at Fred Silberman, NYC (212) 925-9470. Sylvan (#8541-08) **cotton on club chairs,** to the trade at Jack Lenor Larsen, for showrooms (212) 674-3993. 'CuB-a **loveseats** with custom backs, to the trade at Dakota Jackson, for showrooms (212) 838-9444. Pavlova (#32872/3) viscose/cotton **damask on loveseats,** to the trade at Clarence House (see above). **125** Stelton stainless-steel **bowl,** by Arne Jacobsen, at Royal Copenhagen/Georg Jensen, NYC (212) 759-6457. 500 Series **refrigerator,** from Sub-Zero, for dealers (800) 222-7820. **126** Berenice haloge **wall lamp,** from Luce Plan, through Artemide, dealers (516) 694-9292.

THE HEART OF TEXAS

Pages 128–33 Flowers, by Mieko Cooper of t Flower Bucket, Austin (512) 453-6692. **132–33 Architecture,** by Robert K. Smith, Houston (71 552-0611. **Interior design,** by Bill McDugald McDugald/Design, Houston (713) 861-7802. **1 Pine table,** c. 1860, similar at Jessica Stringe Accents, San Antonio (210) 824-0191. Souma **kilim,** c. 1920, similar at the Magic Carpet, Au (516) 458-1625. Opal **chandelier,** to the trade Sirmos, for showrooms (212) 371-0910. **133** Tv Stripe (#774091) cotton/linen **fabric on armch and ottoman,** to the trade at Lee Jofa, for showrooms (201) 438-8444. Cotton matelassé **coverlet,** similar at Feather Your Nest, Austin (512) 476-0187. Konya **kilim,** c. 1900, similar the Magic Carpet (see above).

BAROQUE IN A NEW LIGHT

Page 136 Custom **furniture and decoration,** Frédéric Méchiche, Paris (1) 42-78-78-28. **137** Custom **frame,** by Bill Sullivan, Brooklyn (718) 387-0367. Fandango (#2144) **cotton print,** fr Marimekko, for stores (212) 838-3842. **138** 18 century Portugese **table,** similar at Foster-Gwi Period Antiques, San Francisco (415) 397-498 Balustrade (#H-105-G) cast-resin **floor lamp,** the trade to order at Christopher Norman, for showrooms (212) 879-6559. Custom **furniture and decoration,** by Maroeska Metz, Amsterd (20) 620-0628, to order at Modern Living, Los Angeles (213) 655-3898. Cornelli (#BS0071.5 linen/cotton **fabric,** to the trade at Christopher Hyland, for showrooms (212) 688-6121. **139** Como **cotton print,** to the trade at Summer Hil for showrooms (415) 363-2600. Earthly Deligh cherry/tinted-maple **bench** (or table), by Rosa Somerson, similar at the Peter Joseph Gallery NYC (212) 751-5500. Granada Spanish Moss cotton/rayon damask **pillow** with Risque Ribb and chenille, by Cenci for Kirk Brummel, to th trade at Kirk Brummel, for showrooms (212) 4 8590. **Sconce,** to the trade at Marvin Alexand NYC (212) 838-2320. Ducale (#002410T) cott rayon **chenille,** to the trade at Quadrille, for showrooms (212) 753-2995. **140** Aladin (#OBG921) resin **lamp,** by Garouste & Bonett Neotu, NYC (212) 982-0210. Damasco Primav (#33035) linen/cotton **damask,** to the trade at Clarence House, for showrooms (212) 752-28 Custom **furniture and decoration,** by Frédéri Méchiche (see above).

ALL ALONG THE GARDEN PATH

Pages 142–47 Landscape design, by Creativ Landscaping, Box 605, Wainscott, NY 11975 (516) 324-4041.

CUSTOM COMFORT

Pages 149–52 Square pillows (#7024) with X detail and medallion, to the trade at Donghia Furniture, for showrooms (800) 366-4442. Moh (#7400) and Palazzo (#4910) viscose/bembe taffeta **fabrics on square pillows** (shown in several colorways), to the trade at Donghia Textiles, for showrooms (800) 366-4442. **149** Mohair (#7400-14) **fabric on Louis XVI–style armchair,** Palazzo (#4910-09, #4910-06)

e/bemberg **taffeta on banquette and long** to the trade at Donghia Textiles (see Linen (#1206) **gauze for blinds,** to the t Henry Calvin Fabrics, for showrooms 65-1981. Custom **banquette (or window nd long pillow,** by John Hutton for a Furniture, to the trade to order at a Furniture (see above). **150** Regatta 3-07) **wool on Ghost tub chairs,** by John for Donghia Textiles, Carnavale (#5500- tton on Saint James ottoman, Sequoia 0-12, #6610-04, #6610-07) cotton/viscose/ olyester **fabric on Saint James sofa,** to de at Donghia Textiles (see above) h handmade rug, similar at ABC Carpet & NYC (212) 473-3000 **150–51** Ghost 1) **tub chairs,** Saint James (#4001/4000) hair and ottoman, Saint James (#4003) Hyperion (#A9708) brass **floor lamps,** #8609) lacquered-maple **tray tables** with s, Looking Glass (#8508) gold-leafed maple **mirror,** all by John Hutton for Donghia Furniture, to the trade at Donghia Furniture (see above) Regatta (#6503-09) **wool for slipcovers on Ghost tub chairs,** Palio (#6504-09) **wool for slipcovers on Saint James club chair and ottoman,** Mercury's Cape (#7700-30) **cotton for slipcover on Saint James sofa,** Como (#6507-10) **cotton for slipcover on banquette,** all by John Hutton for Donghia Textiles, Palazzo (#4910-07, #4910-44, #4910-33) viscose/bemberg **taffeta for lampshades,** to the trade at Donghia Textiles (see above). Custom **lampshades,** to the trade to order at Donghia Furniture (see above). Aztec **sisal carpet,** to the trade at Carpet Innovations, for showrooms (800) 457-4457 **152** Lodz (#8601-08) linen and Toulon (#6330-10) rayon/linen **fabrics on X-seam chair,** to the trade at Donghia Textiles (see above) Madrid (#8811, #8801) platinum-finished maple **occasional tables** with birch/walnut-veneer inlay, by John Hutton for Donghia Furniture, to the trade at Donghia Furniture (see above) Palio (#6504-14) **wool for curtains,** by John Hutton for Donghia Textiles, Windsor (#0400-10) handwoven striped Indian cotton and Toulon (#6330-10, #6330-04) rayon/linen **fabrics for bedspread,** to the trade at Donghia Textiles (see above) Diana **silk taffeta on Klismos chairs,** to the trade at Henry Calvin (see above). **153** Rafaela (#A9815) platinum-leafed **lamp,** Verona Stripe (#A9805) hand-painted paper **lampshade,** Paris (#8644) greige-finished maple **end table** with platinum-leafed birch-veneer inset, both by John Hutton for Donghia Furniture, to the trade at Donghia Furniture (see above) Torino Stripe (#W155-04) hand-painted **wallpaper,** Mercury's Cape (#7700-28) **cotton on headboard,** both by John Hutton for Donghia Textiles, to the trade at Donghia Textiles (see above) Essix hemstitched Belgian linen **shams,** at Ad Hoc Softwares, NYC (212) 925-2652
ALL PRICES APPROXIMATE

untry Tune

tinued from page 110) I consider sci-fi. No matter. Invariably, e springtime, UPS is in our drive- unloading huge cartons filled with eled flora that *must be planted im- ately*. Guess who does it?

OOKE: When it comes to hands- rdening, Peter has the most amaz- stamina. His hands are like steel drivers, probably from forty years aying the piano. I point and say, it there." He plants it before the ls are out of my mouth.

ER: If you get the impression that house plays second fiddle to the en, it's true. The only way to re- e the house would be to gut it total- s a good friend once suggested, making it into one enormous room.

BROOKE: I was all for that course of action, but Peter balked. Another friend, who, like me, comes from California, laughed when she first saw our place, accurately likening it to those fifties ranch houses in the San Fernando Valley. We tried to perceive it as another of life's redemptive challenges, but really all we've done is sweep the entire house under the rug, so to speak: lots of jazzy paint on the walls and well-placed stuff to distract the eye, new roof, central air conditioning, that kind of thing. By degrees we have convinced ourselves that we love all its shortcomings, much as one loves a hopelessly wayward pet.

PETER: Brooke's basic rule of thumb has been to capitalize on the structure's so-called rusticity. Only paintings and objects depicting plants, animals, or country landscapes are allowed in. She also insisted on making our prosaic two-car garage into a glamorous mudroom, a project that entailed paneling the entire interior in cedar planks.

BROOKE: And I found a scenic artist who could paint realistic tide pools on the crummy concrete floor.

PETER: After all this, I have to admit I'm really nuts about the place. Maybe it's sheer fatigue, but nothing on heaven or earth will ever dislodge me, not even Brooke's dreaded gypsy ways.

BROOKE: Still, from time to time I can't help dreaming about Provence. Or the Dordogne. Or Charleston, South Carolina. Or the coast of Maine... ▲

rden Path

inued from page 146) generous ng garden that borders the field g a split rail fence.

s the path turns the corner under a rnut tree beside the cottage, the ler is led into dense woods with a canopy overhead, like the en- ted forests in countless fairy tales. "wild" garden was a priority for client, who fondly recalls walks ng the rhododendrons in his grand- her's wooded park. In his own cul- ted forest the path diverges be- en plantings of rhododendron, wood, and at least sixteen varieties of viburnum. Long after the shrubs and trees have dropped their blossoms, the cool moistness of spring seems to linger among ferns and low bushes. This segment of the path has been dug into the ground to deepen the sense of traveling into a shady retreat.

Thomas Reinhardt captured the appearance of local marshes by planting an iris garden near the edge of the woods. The path through the clusters of iris is mounded as if it were a causeway crossing wetlands. On the surrounding dunelike berms, artfully casual groupings of red maple, dogwood, oak, highbush blueberry, and other trees and shrubs provide a spectacular range of colorful fall foliage.

Around the next bend in the path is a rock garden that mingles alpines and other perennials. Thomas Reinhardt has adapted his sculptured terrain to Wainscott by treating the undulating garden edge as a shoreline and the ground cover *Mazus reptans* 'Alba' as the sea. The contours of this thematic coast with its strategically positioned boulders ultimately draw the eye back to the home ground of open lawn and the cottage garden. In a way the circuit is complete, and yet, like any garden path worth following, this one withholds its richest rewards for the wanderer who retraces his steps. ▲

Heart of Texas

(Continued from page 132) so generously scaled and exuberantly detailed, is nothing if not a great party house. Built in 1856, it is probably the finest Greek revival design by architect Abner Cook, whose work can be found from the Carolinas to central Texas. Though the façade is imposing, with six Ionic columns soaring thirty feet high, the overall impression is somehow friendly, even sweet. Is this the only executive residence in the U.S. with a porch swing? And, in the driveway around back, a Harley?

The joys of living here do not diminish any of the reverence Richards holds for the house. Of the mansion's public rooms, so resonant with history, she is most drawn to the library, where in 1861 Sam Houston gathered his associates to inform them of a message he'd just received from Abraham Lincoln. Richards loves telling the story: "The president wrote that he would send a militia to help keep Texas in the Union—only if Sam Houston would agree to head it up. But there are two endings to the story. One holds that Houston refused, saying that he could never pit one Texan against another. What I think he really said was, 'If I were ten years younger, I'd do it.' " Whatever the truth, Houston ended the agonizing moment by burning the letter in the fireplace.

Richards definitely feels the presence of long-ago others in the house. "Without getting spooky about it," she says, "I do think that buildings take on the aura of those who have lived in them before. It makes my burden m lighter to remember that everyone has occupied the Governor's Mans since 1856 has faced difficulties problems as grave as those I face toc And Texas is still here. This hous still here. And they will survive too." And what if there are any spirits about? "I don't think they'll up while I'm around."

It is easy to believe that the ebull spirit of Ann Richards will linger fo er within these walls. Texan or not, all should be grateful for the luster warmth she's brought to this belo landmark. When you drive by the G ernor's Mansion nowadays, the pulse is to honk and wave, hopin catch a glimpse of the woman v many hope will be in residence a g long time. ▲

Custom Comfort

(Continued from page 152) with Sherri Donghia and tests them on his family.

The apartment has seen three schemes in four years as ideas come and go and prototypes move in and out. One of Hutton's best-selling Donghia creations, the sinuous platinum-finished lamp on his bedside table, was inspired by the way the light falls on the curvaceous subject of Tamara de Lempicka's *Rafaela the Beautiful*, a print of which hangs in the living room. When Hutton was interested in producing a wide-striped wallpaper for Donghia, he sliced up green and white paper and slapped it on the master bedroom walls. Brenda mentioned that the edges of the room struck her as harsh, and Hutton brought home the first sample of a fuzzy green and white brush fringe that he ran around the doors and ceiling. No sooner is a room finished than Hutton starts imagining new possibilities: switching the celadon duvet cover to a black and white chrysanthemum tern from Indonesia; re-covering upholstered headboard to match; grouping his collection of classical quirky busts, which he likes beca "you can talk to them."

What remains consistent is his derstated, trend-free approach. don't have the kind of ego that ma me design for myself," says Hutt "I'm designing for people. W should I put my personality in so body else's room?" ▲

Reawakening

(Continued from page 158) in huge en suite towers, are fitted with freshly enameled turn-of-the-century pedestal sinks, old-fashioned thunderboxes, and dolphin-head spouts cast in bronze after the one at the Bagnols village fountain. Deep marble Empire tubs are positioned to take advantage of views across vineyards through arrow slits.

In the dining room, Hamlyn took an almost obsessive interest in developing the château's own "art de la table," one whose refinement has become a great draw. Sheffield knives are based on Georgian pistol-handled examples she uses at home in Gloucestershire. Handblown cup-footed wineglasses, made by Hartzviller in Alsace, have the opacity of old glass. In Limoges, Raynaud put an eighteenth-century porcelain paste formula back into production especially for Bagnols's armorial china. Snowy linen damask tablecloths by Liddell in Northern Ireland, which also supplies Buckingham Palace, are hung on wooden poles after pressing, so there is never any question of creasing. Judging the queen's napkins too small, Hamlyn ordered the château's to measure thirty-one inches square. A new village shop will make many of these items available this spring.

For summer lunch under the lime trees, Bernard Neville, an old friend from her Royal College of Art years, designed tablecloths with an early seventeenth century wind-tossed feather motif borrowed from the vaulted ceiling in the former hunt room. With two Michelin stars from the restaurant Greuze in Tournus on his scorecard, chef Philippe Lechat was tapped to man Bagnols's wood-fired rotisserie glassed-in theater of a kitchen wh Bresse poultry, milk-fed baby pig, spring lamb are spit-roasted for the tertainment of guests.

Having reanimated the rotisserie placed the last bay topiary in its cac pot, a tall vintage copper casser Hamlyn is being encouraged by frie to write a book. It would not only be inventory of what she has brought the château, she says, but a retelling her bringing it to life.

"The first time I saw Bagnol thought, 'This is too much even me,' " she recalls. "And then in next instant, of course, I realized it to be saved and that I would be the s iour. I am powerless before brok down buildings of great merit." ▲

For visitors information: Château de gnols, 69620 Bagnols, France; (74) 71-40

yal Treatment

tinued from page 100) be tidy, but s perfect because it was one's own world."

nley doesn't miss the smell of deep cod, but his more spacious quarn Fulham still have the air of a self-ained cosmos. On returning to lon in 1985, he set up David Linley iture and opened a shop on the King's Road, which he abandons month for vast new premises on ico Road. The success of his com-, built on its reputation for high-ity commissioned furniture—ther small pieces for private houses fifty-foot whale of a table he made he Metropolitan Museum of Art in York—forced Linley to hang up arpenter's tools some years ago. ving the production side of the busi-to others, he now concerns himself the design and "feel" of the furni-Often working with British deco-s like Nina Campbell and David haric—in this country, where near-lf the commissions originate, Par-Hadley is particularly supportive—he spends much of his time cultivating and looking after clients.

The fact that Elton John, Mick Jagger, and Blaine Trump all have bought his furniture or that Margaret Thatcher used to make presents of it when visiting heads of state (the king of Thailand got a Venetian mirror) hasn't done the business any harm. Nor does it hurt that the cabinetmaker to the stars is something of a star himself, though Linley has found being a member of the royal family means constantly having to prove his commitment to what he does for a living. "People get put off. They think that somehow you're not serious because they imagine the royal family sitting on this ton of gold and assume that you're aloof not only from business but from life in general. What I've tried to do is *not* trade on my name, but to make the furniture stand on its own by designing it beautifully, making it beautifully, and hoping the product itself will be its own best advertisement."

Although he thrives on hard work, Linley, who inherited his mother's sense of fun, loves to entertain and frequently hosts "small but imaginative" dinner parties at the flat. He enjoys dressing things up for the night, which means "going completely mad with flowers and candles and heavy on atmosphere." The dried hops, I now discover, were put up for the last party, an ephemeral touch that Oliver Messel would have appreciated.

Whether or not it seems frivolous, Linley's insistence on design being "something you have the inspiration to do, something that's fun" is central to his work and the way he lives. Anyone who wears purple suede shoes and describes himself as "basically a country bumpkin at heart," who can gracefully combine the responsibilities of being twelfth in line to the throne with the achievement of having helped revive the art of creating classical furniture, surely deserves to be taken seriously.

On a windowsill in the hall lies an emblematic display of the tools of his trade—David Linley's first Stanley plane and a pair of handsaws made by Spear & Jackson. The saws look sharp and identical, though, as their owner explains, one is for going down the grain, the other for cutting across it. ♠

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House & Garden (ISSN 0018-6406) is published nly by The Condé Nast Publications Inc., 9100 re Boulevard, Beverly Hills, CA 90212. PRINCI-OFFICE: 350 Madison Avenue, New York, NY 7. Bernard H. Leser, President; Pamela van , Executive Vice President–Secretary; Eric C. An-n, Executive Vice President–Treasurer. Second-postage paid at Beverly Hills, CA, and at onal mailing offices. Authorized as second-class y the Post Office Department, Ottawa, and for ent of postage in cash. Canadian Publication ales Product Agreement No. 192589. Canadian ds and Services Tax Registration No 242885. Subscriptions, in U.S. and possessions, r one year, $46 for two years; in Canada, $41 for ear, including GST. Elsewhere, $43 for one year, le in advance. Single copies: U.S. $4, Canada For subscriptions, address changes, and tments, write to House & Garden, Box 53916, ler, CO 80322. Eight weeks are required for e of address. Please give both new address and printed on last label. First copy of a new sub-ion will be mailed within eight weeks after receipt er. Manuscripts, drawings, and other material tted must be accompanied by a self-addressed ed envelope. However, House & Garden is not nsible for loss, damage, or any other injury as to cited manuscripts, unsolicited artwork (includ-t not limited to drawings, photographs, or trans-cies), or any other unsolicited material

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TIMELESS ROOMS



DATE 1938 **PLACE** Fifth Avenue, New York City
CLIENT Nelson Rockefeller
DECORATOR Jean-Michel Frank
BIO Guru to current designers who favor modernist forms and sumptuous finishes, Frank set the standard for a new brand of luxury based on understatement. In the twenties and thirties, in a series of rooms for clients such as Elsa Schiaparelli, he celebrated uncluttered space, simple statuesque furniture, and textures juxtaposed for dramatic effect.
SETTING A living room, designed by distant Rockefeller relation and architect Wallace K. Harrison (Rockefeller Center, UN Headquarters, Lincoln Center), with oak paneling, a fireplace surrounded by a Matisse mural, and Picassos on the walls. Harrison gave the space an ornamental twist by adding scrollwork to the doorway, mural frame, and valance.
ELEMENTS Envisioning an updated French salon, Frank designed pared-down versions of Louis XV and XVI upholstered furniture, applying gilding with utmost subtlety. His signature occasional tables in marble, ivory, and bronze anchor seating groups. Diego Giacometti, a frequent collaborator, executed the gilt console table and bronze lamps and andirons. Painter Christian Bérard supplied the custom Aubusson.
FLOOR PLAN Frank stationed the furniture against the walls, mimicking eighteenth-century arrangements and creating a gallery-like setting for viewing art.
DECORATOR'S LAMENT A perfectionist, Frank ended projects saying, "That's it, my job is over! You can start wrecking it." Rockefeller was that rare client who preserved a Frank ensemble to the last detail.

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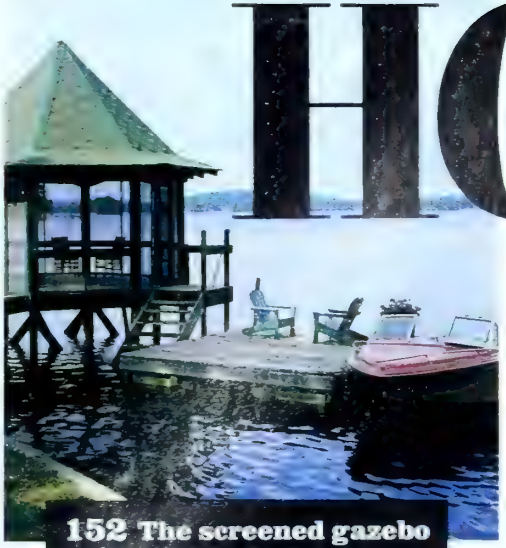

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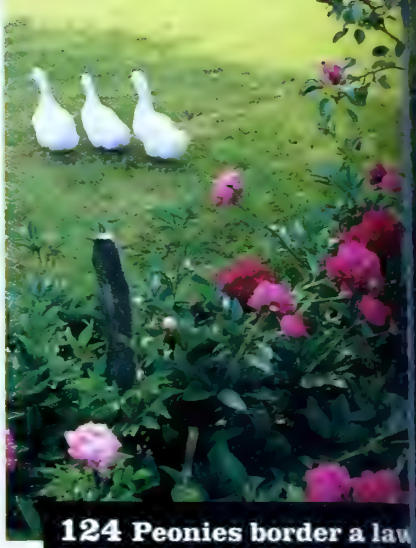
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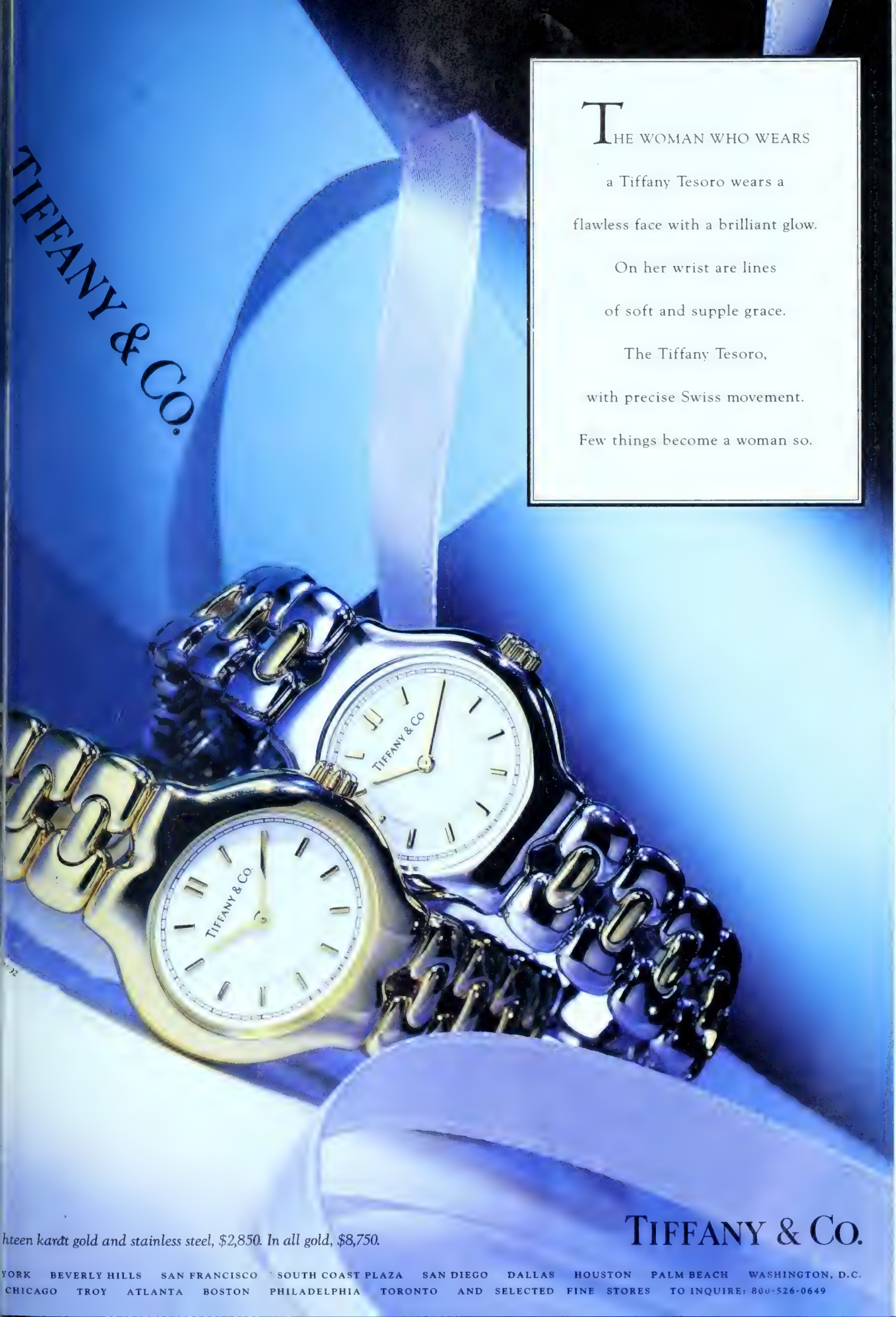
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HOUSE & GARDEN *is published by The Condé Nast Publications Inc.*
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LIZZIE HIMMEL

Carol Vogel profiles decorator and master builder David Easton whose work she followed during her eight years as the design editor of *The New York Times Magazine*. "In the interest of publication," she says, "I urged David to finish his own upstate New York country house which he calls Château Debt." Vogel now writes a weekly column on the art market for *The New York Times*.



Bruce Weber photographs artist Francesco Clemente and his family at home in Greenwich Village. "Thanks to the Clemente kids—their drawings, conversations, and secrets—I was able to see the house as an eight-year-old," says Weber. In addition to his well-known work for Ralph Lauren and Banana Republic, Weber has directed music videos and films, including *Let's Get Lost*, an award-winning documentary about jazz musician Chet Baker. He is at work on a "cinematic portrait" of actor Robert Mitchum.



Alvilde Lees-Milne describes her creation of a country garden for Mick Jagger and Jerry Hall at La Fourchette, their Loire Valley château. Lees-Milne, who shares a garden in Badminton, England, with her husband, architectural historian James Lees-Milne, has designed landscapes for Queen Noor of Jordan, near Ascot, and Madame Giscard d'Estaing, in the Loire Valley. She also left her mark on Jagger and Hall's London garden.


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Mimi Read, a frequent contributo to HG, visits Alabama architect Rob ert McAlpine at his "modest, rustic sweet-natured" cabin on Lake Martin outside Montgomery. Read, a native of New Orleans, says that though she' done her share of moving around, she always winds up back in her home town. "New Orleans is like quick sand; once you're here it's almost im possible to extricate yourself."



Pam Houston grew up in New Jersey, rode her bike toward California after college, and attributes the fact that she stayed out West to "running out of money in Colorado." Now living in Park City, Utah, Houston is the author of *Cowboys Are My Weakness*, a collection of short stories, and a part-time river guide. For HG she reviews three Idaho guest ranches, one of which she arrived at by raft.

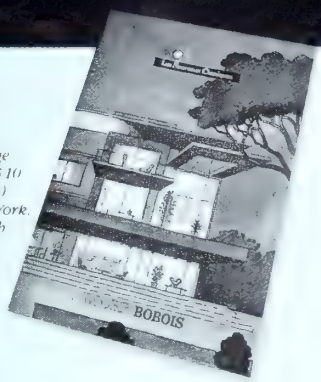
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2 In the best English families, parlor maids once used trolleys to port afternoon tea to the drawing room. Today these mahogany carts with brass wheels can serve as bookshelves, hold TVs and VCRs, or display treasures of almost any sort. To order at Diane Solomon's shop, Lenox Court Antiques, 980 Lexington Ave., NYC (212) 772-2460.



3 Gardener and syndicated columnist C. Z. Guest has designed a line of outdoor furniture with deep seats and backs that recall picket fences. First made for her Long Island estate, the entire line of armchairs, sofas, tables, and serving carts is now available, to the trade to order, through Karl Springer, NYC (212) 752-1695.



4 Color expert Donald Kaufman, renowned for his subtle whites and neutrals, has created a new line of interior paints in more saturated shades, such as garnet red, chamois gold, and apple green. For samples or to order, call (201) 568-2226.



5 Ann Wolf's diminutive club chairs give the children's room a vintage air. At the new Portico Kids, 1167 Madison Ave., NYC (212) 717-1963. For other stores call the Little Wolf Furniture Co., (713) 960-1141.



6 Always thinking of new ways to work with dried flowers, New York's Deborah Shapiro has cultivated a miniature garden inside a wire teapot using moss, a tiny flowerpot, and ten kinds of flowers, among them roses, poppies, tansy, and yarrow. To order (212) 532-2420.

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NOTES



1 San Francisco's Eric Cogswell, best known for garden furniture and ornaments, has created the Adam sconce for indoors or out, depending on the finish. Available for use with candles or light bulbs, from Brambles in Calistoga, Calif., by appt. For other stores (707) 942-0686.



2 Nestled among the goodies in the gift shop next to Eli Zabar's sandwich heaven is a quartet of four-inch-high Portuguese glasses hand-painted white on the inside with blue and gold decorations on the outside, $38 ea. E.A.T. Gifts, 1062 Madison Ave., NYC (212) 861-2544.



3 Tiny urns, just 5½ inches tall, $50 ea., imitate their late 19th century counterparts. These are among the many finds, new and old, at Bunny Williams and John Rosselli's stylish garden shop, Treillage, 418 East 75th St., NYC (212) 535-2288.



4 Broccoli takes on its own majesty in a large-scale pen and ink drawing by Francesca Anderson. The Brooklyn artist's botanicals are on view June 3–Oct. 3 at Wave Hill in the Bronx where the gardens are always worth a visit. Closed Mondays. For information (718) 549-3200.



5 Christie's East in New York holds its annual Summer Garden Sale of furniture, ornaments, and related items—including a bronze fountain, twenty-three inches tall, of two putti and an unlikely sea monster—on June 28. A June 24 preview benefiting the New York Botanical Garden features a private viewing and a talk by HG's editor in chief, Nancy Novogrod. For information (212) 546-1000. For antiques buffs headed across the Atlantic, the Grosvenor House Antiques Fair runs June 9–19 in London. For information call the Antiques Fair office (71) 499-6363; advance bookings (71) 413-1419.

6 European needlepoint carpets from Louis XIII to art deco, 1630–1930, are at F. J. Hakimian June 8–25. Among them, from left, are a chevron-striped French art deco carpet, a Gothic revival piece, c. 1850, and an English arts and crafts example. F. J. Hakimian, 136 East 57th St., NYC (212) 371-6900 by appt.




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HG REPORTS FROM THE HOME FRONT By Denise Martin

BEST SELLERS

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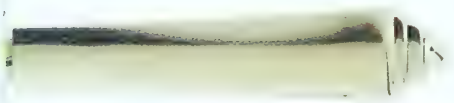
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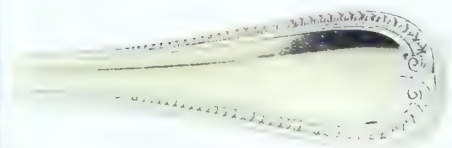
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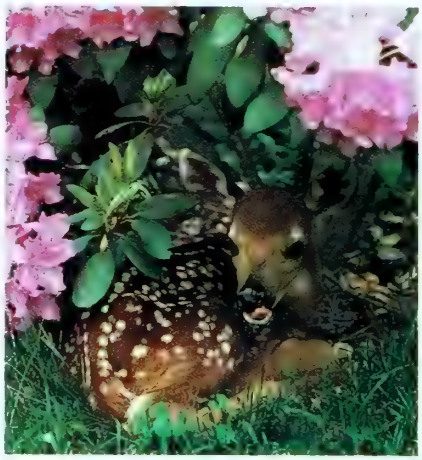
Georg Jensen *Pyramid*



Wallace *Grande Baroque*



Christofle *Malmaison*



Great Ideas

The perfect hanging plant for a sun kitchen window is a basket of cu parsley: clippings go straight from t plant to the plate. At Longwood G dens in Kennett Square, Pennsyl nia, horticulturist John Testorf line twelve-inch wire basket with sph num moss, added soil, tucked a fi inch black plastic pot in the center disperse water evenly), and plant twenty-four seedlings. He advis adding cow manure to the soil or fe ing with nitrogen-rich fertilizer. Spr regularly; do not let the plant go seed. Under the right conditions t basket will last a year.

For deer-shy gardeners who have been da gling cakes of soap from their shrubs, the Ca moor Garden Guild has a more attractive way supply the scent that keeps Bambi at bay—gre soap-filled pouches to hang from stakes branches at browsing height every six fe throughout the garden. Made by homeless women from donated materials, Deer N Here costs $3.50 per pouch plus $3 shipping and handling per order; the guild's pr ceeds are used to restore the gardens at Caramoor (Box R, Katonah, NY 10536; 91 233-1253). Painter Ed Baynard brews his own deer deterrent. Put one quart of wate one egg, and one teaspoon Szechuan hot oil in blender, blend until very well mixe and pour into sprayer with a sturdy hand pump. Beginning early in the season, m plants once a week and after every rain. The odor dissipates quickly—for huma noses. "The deer can't stand the smell of the egg rotting," Baynard explains. "Ra coons love it, but they hate the hot oil. I swear by all that's decent that it really works."

Costs of Living

For framing a botanical print, approximately 10 by 13 inches, in a stained cherrywood frame with an unembellished solid-color acid-free mat and regular foamboard backing, including labor and materials. Antique prints may require additional conservation measures.

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Cherry frame from Goldfeder/Kahan.

The Geopolitics of Chocolate

It was enough to make a chocoholic pale: durin a chocolate tasting at the March conference of the American Institute of Wine an Food one candy industry executive predicted that the price of cocoa beans would dou ble in the next five years. Mark Haley of Brown & Haley, makers of Almond Roc buttercrunch, explained that bean prices have dropped enough to discourage growe in Africa and South America. Meanwhile, demand has surged in Asia—especially i China, where first-class machinery, air-conditioned warehouses and supermarkets and an enthusiasm for Western tastes are feeding a booming chocolate industry. "Las year Russian purchases were down by 100,000 metric tons," Haley told HG. "Eve so, we are using up previous surpluses." As prices rise, farmers will plant, but th trees will not produce for five years—by which time chocolate will have become a lux ury. Senior trader Robert W. Paulson cautioned about forecasting far into the futur but agreed with the basis of Haley's argument. Although production is up in Indonesia Paulson said, it is leveling off or declining in Malaysia and Ivory Coast: "Consump tion is running at a higher rate than production, and I think it will continue."

Additional research by Marianna Poutass



Everything in this home is authentic. Including what was replaced.

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roud to participate in "American Playhouse." Watch for it on PBS.









Neoclassicism in the 18th century symbolized by Jacques-Louis Davi 1788 portrait of the French Enlighte ment couple, the Lavoisiers, left. T 20th-century owner of the paintin Mrs. Charles Wrightsman, was phot graphed by Jean Howard in 1953, f left, reflecting the early fifties preo cupation with David's time. David sense of the neoclassical idea co tinued to evolve. By 1800 his view neoclassical women, like Madan Récamier, below left, was directly i spired by ancient Greek statues. similar restrained classicism is r flected in a photograph of Mrs. Pa Mellon, below far left, who, like M dame Récamier, posed barefoot (b without torchère) for Horst in 1977.

NANCY RICHARDSON

on taste

Every generation reinvents **neoclassicism** in its own image



Window bench, c. 1830.

TO TRACE THE CLASSICAL IDEAL as it threads its way through the history of style is to follow the storyline of a mock heroic epic—more a visual shaggy-dog story than high-minded odyssey. Yet peel away the fashionable veneer of almost any period and you will find some reflection of, or reaction to, "true taste" as it was first conceived in ancient Greece.

What I imagine about life in Athens during its golden age, the fifth century B.C., is a built environment to match the mental one, a place where the loftiest ideals went around dressed in human terms. The chair the philosopher sat on was as important as his philosophy, though perhaps not to him. Houses were designed with the same purity as temples. Ideals of harmony, clarity, and geometry constituted beauty, not originality and novelty. Human nature must have been its usual self, but objects and buildings, so goes the story, never looked better.

The urge to reconstruct a world so sane and so sober has recurred almost on a schedule ever since. This form of visual ancestor worship has so many chapters that it now seems perfectly natural to copy, interpret, and revive even the copies, interpretations, and revivals. Anyone curious about nineteenth-century neoclassicism might want to visit two new exhibitions: "Classical Taste in America" at the Baltimore Museum of Art (June 27–Sept. 26), which explores the pervasive influence of European neoclassicism on American taste, and "The Age of Napoleon" at the Memphis Cook Convention Center (through Sept. 22), a survey of imperial French neoclassicism.

Ancient Greece produced a design vocabulary that came to be expressed in two contrasting ways, the static, balanced, and "perfect," which eventually bores everyone, and the picturesque, wild and sinuous, which exhausts them. Historians call these moods the classical and the romantic. Sometimes it was just a case of good jobs and bad jobs.

During the Renaissance and the late eighteenth century, innovators spoke of the "only true taste" as having been achieved by the ancient Greeks. When the first American presidents and diplomats needed an official architecture to fit the political philosophy of their new republic, they turned to Greek temples and busts of statesmen and philosophers, along with some Enlightenment ideals derived from Plato, as a suitable source.

American Greek revival architecture looked pretty Greek. Other Greek-inspired styles looked more like contemporary taste. Eighteenth-century English landscape gardens often had a Temple of Love or copies of classical statues in a setting that was deliberately wild and romantic. Nineteenth-century libraries and reading rooms may have included classical sculpture and architectural ornaments, but the clutter and odd juxtapositions of scale and theme looked Greek Victorian: the Victorian artist Sir Laurenz Alma Tadema painted "Greek" domestic scenes that seemed to foreshadow panoramic *(Continued on page 49)*

We can think of life as a *series of moments*.

The sum of which is our *journey*.

Thoughts and events. Times and places.

All connected.

All related.

So everything we do *today* affects today.

And *next* Wednesday.

And *next* year.

And all the years *to come*.

In the beginning.



We become who we are going to be *very early on.*

Characteristics appear. Patterns emerge. Habits form, *good and bad.*

Given that the adult body is 55 to 65% water, one of the most important habits we ever *learn* is to practice proper hydration — drinking enough water to *sustain life.*



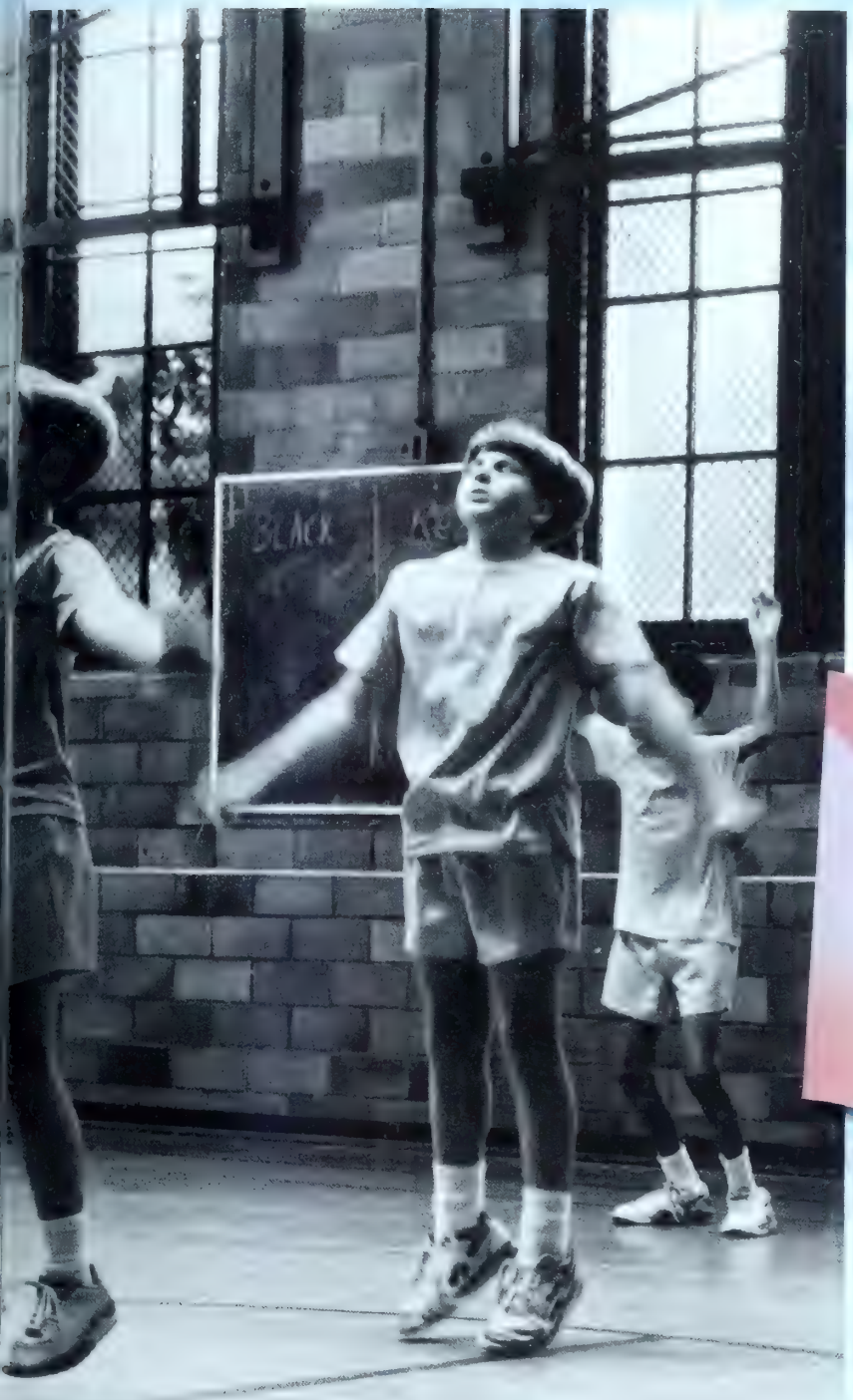
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The growing season.





"He grew 6 *inches* in 6 months."

"She's already taller *than all the boys* in the class."

"His voice changed *overnight*."

Growing up is *hard work*. So it's even more important now to give a body what it needs to get the job done.

Like the air we breathe, water is one of the essential elements our bodies use *to make the journey to adulthood*.

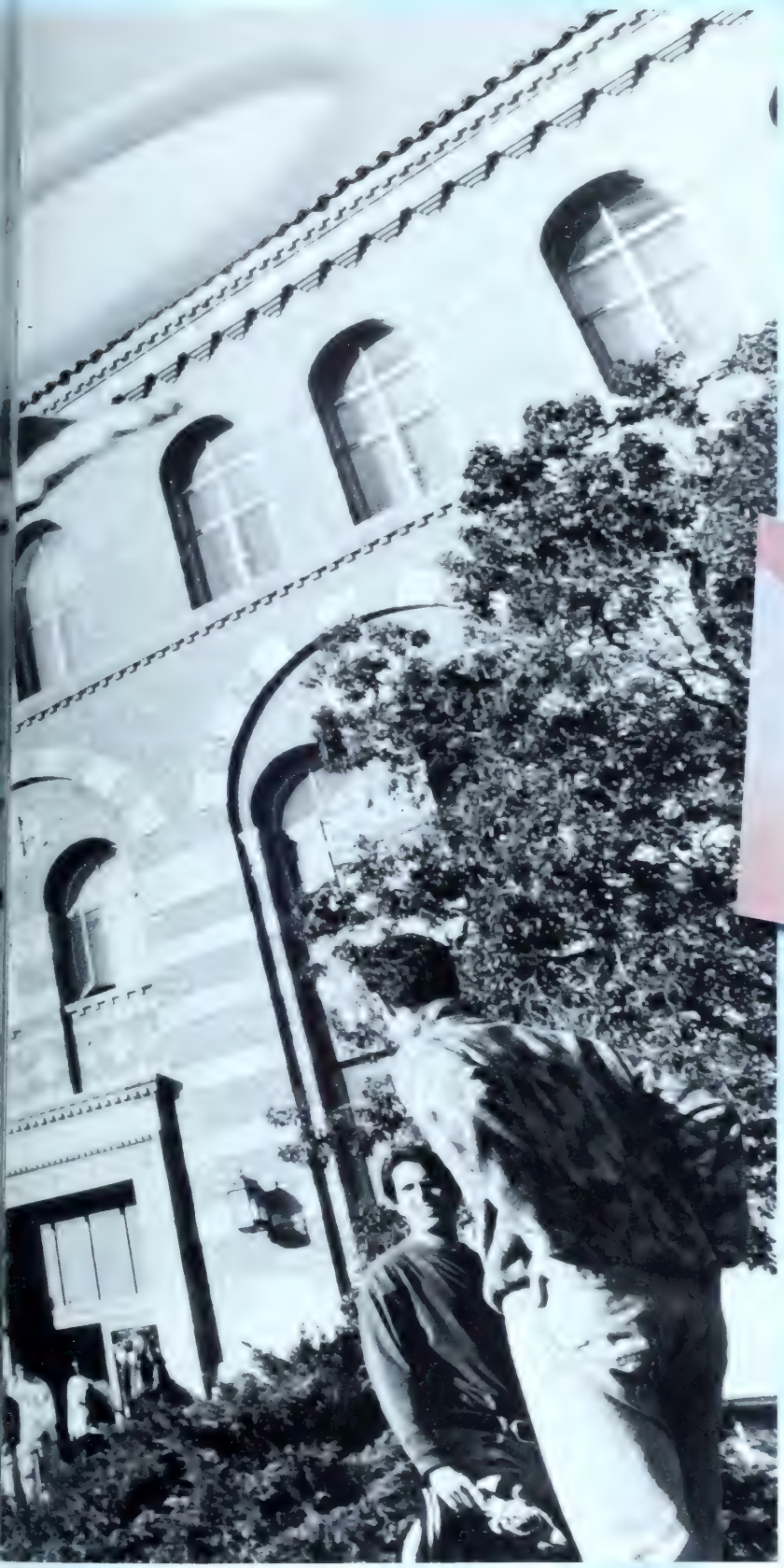
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Another journey, deep within the French Alps, gives Evian its *unique* balance of minerals.

A journey that, *coincidentally*, also takes around 15 years.

Welcome to the next phase of your life.
Here are the prerequisites.





It may be the best time of your life, but it's also a time when life starts making *big-time* demands on you.

Not to sound like *a voice of reason* or anything, but keep in mind: it may be getting *harder* and *harder* to make sure you eat right. Or to make sure you get to bed on time. *Or to bed at all.*

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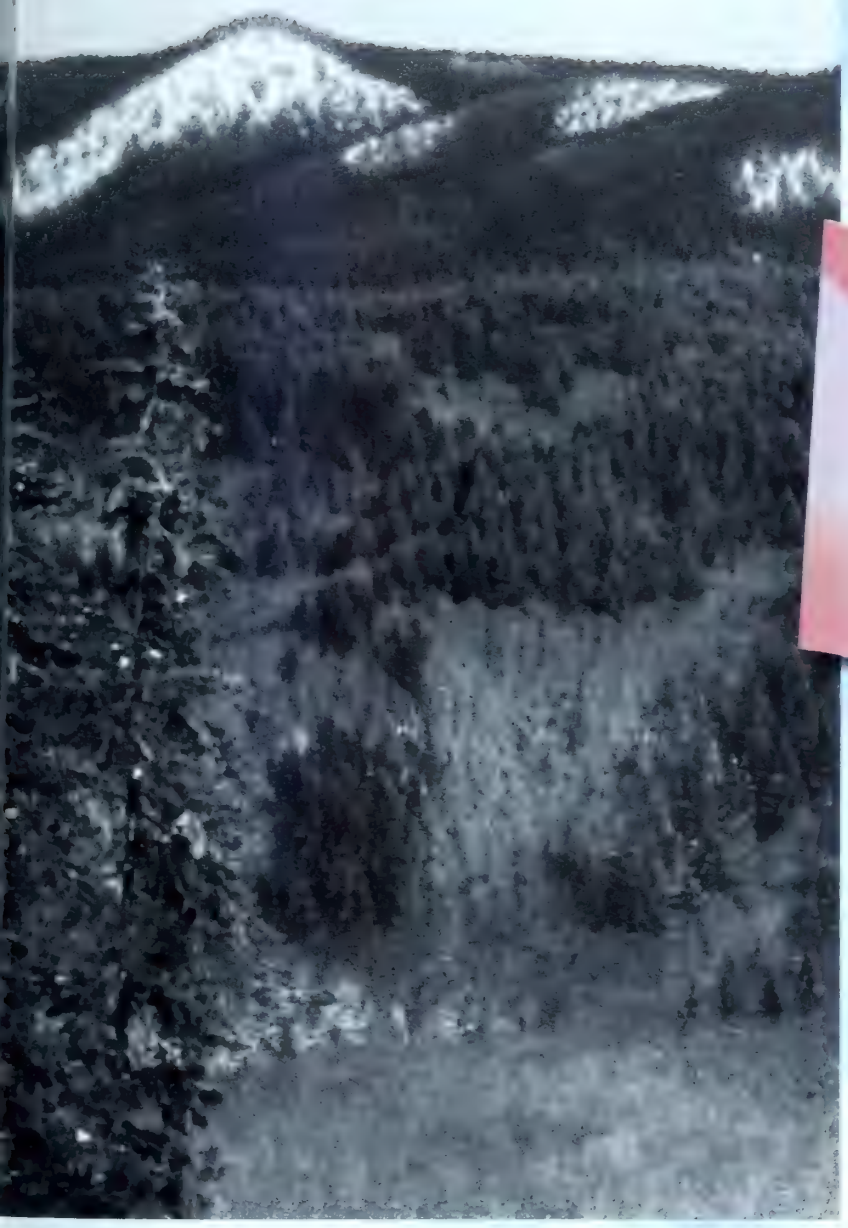
Drinking *eight 8-ounce glasses* of Evian every day is an easy way to treat your body right. And your mind.

Fun Fact: three-quarters of the brain itself is water. And the *mere onset* of dehydration can result in diminished mental capacity.

Drink your Evian. Finals are only *weeks away.*

Revival of the fittest.





Proper hydration is *essential* for peak performance.

But if you wait for your body's *thirst mechanism* to tell you when and how much extra water you should drink, *you risk dehydration.*

A fairly *reliable solution?*

First, drink an 8-ounce glass of water 30 minutes before exercising. And once *again* 15 minutes before exercising.



And once *again* for every 20 minutes of exercise.

And *(this is important)* keep drinking even after you stop exercising.

While you're at it, you'll also be helping to *replenish* some of the calcium and magnesium you lose.

If those glasses are filled with Evian.

Mommy, can I have a drink of water?





You're not just *eating* for two, now.

Never are the 64 ounces of water you need *every day* more important.

To *maintain* your blood pressure. To *regulate* your body temperature. To *cleanse* your system. To *lubricate* your joints. To *process* the food you eat.

To give life.



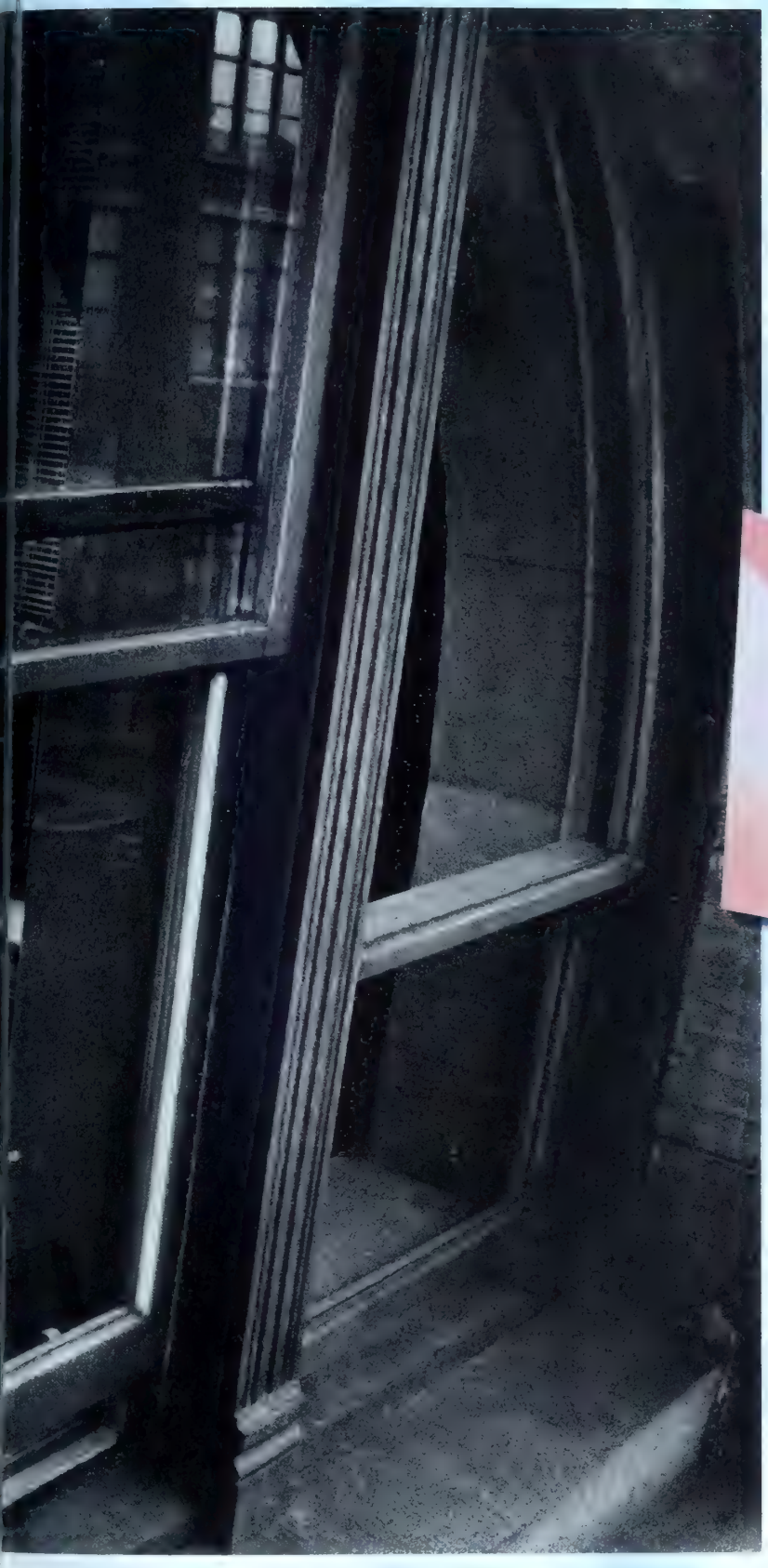
But it doesn't end at nine months.

If you plan to breast feed, experts say you should drink *up to 30% more water* every day.

And the same purity and natural mineral balance that make Evian good for you *before* you give birth also make it good for you *after* you give birth.

Work takes a lot out of you.
You just don't know how much.





Beyond the obvious realities of life in the nineties *(e.g., stress, global competition, downsizing, the cost of health care, etc.)* work may be sacking your system more than you think.

Just *being* at work. Sitting down. Breathing. Thinking. You're losing water. *Quarts and quarts of it.*



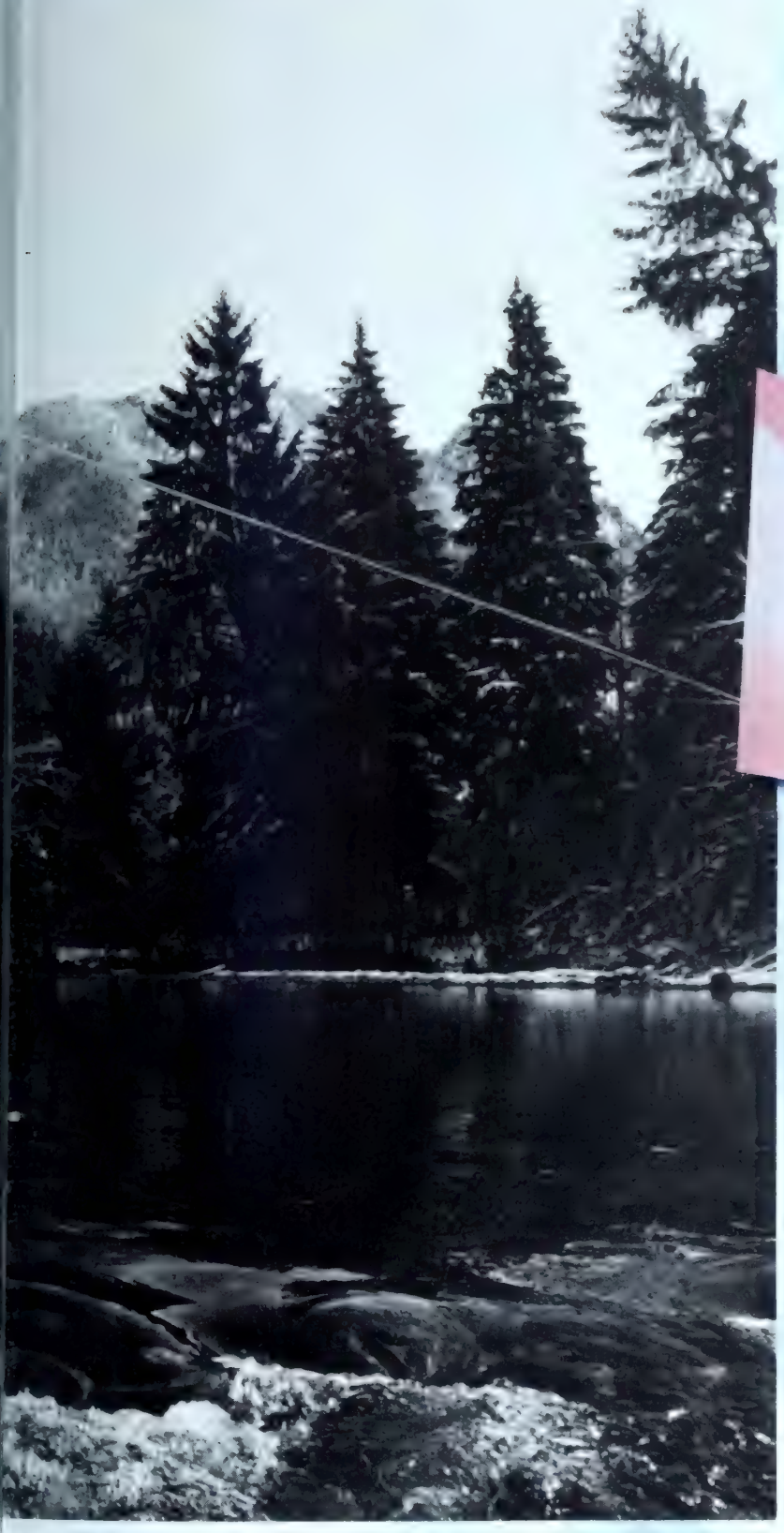
To stay healthy now and *in the future,* replacing that water has to become as *inevitable* as losing it.

Taking a bottle of Evian to work with you *every day* can help *undo* what work does to your body Monday through Friday.

And sometimes on *weekends.*

Why should anything change now?





If there were a fountain of youth *(and there isn't)* what would be in it?

Lots of *water.*

Because drinking enough water is the easiest, most important way to help your body give you a lifetime of *reliable service.*

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And *"how old are you?"* is completely missing the point.

Your heart, your kidneys, your skin, *your mind,* they all need proper hydration every day of your life. *They* don't care whether you're *9 or 90.*

They're happy if they get their *eight glasses* of Evian every day.

And if *they* feel young and healthy, *you* feel young and healthy.

It begins as a drop of rain or snow

making its own *journey* deep within the French Alps.

After 15 years, enriched *by the mountains,*

it emerges as it has for centuries.

Pure and balanced. A drop of Evian. A gift.

A chance to do something healthy.

To feel good *today.* To feel better *tomorrow.*

And all the tomorrows *to come.*



©1993 Evian Waters of F

(Continued from page 32) movie hots of the thirties and forties more than they referred back to riezes on Greek jars. Even the austere classical geometry of a modernist beach house—a white cube or a glass box with no curtains, rugs, or furniture to speak of—couldn't have been more starkly true to Greek ideals.

Anyone over forty has a very different idea of what the good and bad episodes were in the history of the classical ideal. Certainly ideas of good taste during the 1950s and 60s reflected European neoclassicism of the period from 1760 to 1830. But one man in particular turned his concept of neoclassicism into my mind with his 1940 book of the same name. Mario Praz was besotted with the idea of Russian neoclassicism. For him, late eighteenth century Saint Petersburg summed up the Russia of white nights and icy mists. Brilliantly colored stucco palaces shone with windows of liquid glass and white colonnades. Inside, there was more vivid color and white plasterwork, white and gold trim, and, in paintings done by French artists, a lady dressed in white with bare feet on the sofa. Like an ancient statue.

Current taste dictates that grandiosity and literal copies don't work; slightly ironic interpretations of ancient Greece do. It is not advisable to put up an exact replica of the Maison Carrée at Nîmes as a garage, or even as a house, but it has become respectable to summon up the ghost of a triumphal arch as inspiration for a garden gateway or to settle on a friendly version of a Greek temple for a pool house. The postmodern approach has been viewed as an excuse to try set design, not unlike Piranesi's architectural capriccios of the 1750s or the imaginary views of a classical city in ruins done by Hubert Robert in the 1770s and '80s or John Nash's early nineteenth century crescent-shaped colonnaded terraces, famous for their papier-mâché quality, on Regent's Park in London.



Cabinet piano, 1829–33.

Although at times whole classical rooms—architectural shell, sets of furniture, lighting fixtures, curtains, and upholstery—were the prevailing fashion, like the French Empire style, today historical decoration confined to a single style really belongs in a museum. For the most part, the success of contemporary neoclassical decorative taste is judged by the deftness of our mixtures.

We may want to combine in one room late eighteenth and early nineteenth century neoclassical furniture and objects of a similar mood and quality—equally column-prone, from a variety of countries. Swedish neoclassical furniture is often painted; what looked right in the country in Sweden in the late eighteenth century still looks right in the country anywhere. French gilded columnar tables or Russian pieces mounted with malachite columns belong in a serious room. A straight-lined mahogany settee with white marble columns as arm supports goes equally well in a city apartment or a country house.

I can imagine a dining room with new but plain moldings (ornamented ones in the city), Victorian-looking curtains, an English Regency sideboard, Biedermeier or Biedermeier-inspired dining chairs, and a modern dining table. Next door: a sitting room with comfortable upholstered reading chairs made last week, a French Empire guéridon on which to pile books, English neoclassical urns in white biscuit porcelain flanking a Directoire clock on a Directoire-style mantel made in the 1920s. For light: big contemporary hurricane lamps with candles, mahogany floor lamps like those found in English men's clubs circa 1910, and tall brass torchères to take the shadows off the ceiling.

Neoclassicism, as a literal style and as a minimalist spirit, remains very tempting to those of us who care too much how things look. Success seems to lie with those who break the rules best or who give them a contemporary spin. ♠

The Styles

Louis XVI French high style, straight and symmetrical. Motifs: Greek keys, waves, garlands, scrolls, lyres.

Directoire & Consulat Two short periods of politically correct style between the French Revolution and Napoleon. Look for dragon feet, swan armrests, light woods, campaign furniture.

French Empire Nightmare people like Napoleon are often major movers of taste. Motifs: swords, spears, bees, stars, rosettes, sphinxes. Tented rooms and tripod bases also become popular.

Regency Archaeologically precise. Exotic woods prevail; monumental, theatrical. A guilty taste.

Biedermeier Popular in Berlin, Munich, Vienna. Emphasis on light woods with black trim. Friendly.

Federal American neoclassicism. Ten years behind European fashions.



Grecian couch, c. 1820.

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Catherin Wagner, explores essence people through possess Her own Francis living r far left, black a white, gray an canvas upholst

PHOTOGRAPHY

In mysterious triptychs, **Catherine Wagner** can capture the soul of any house

By Cindy Ehrlich

WHEN PHOTOGRAPHER CATHERINE WAGNER WAS searching for a house to buy in San Francisco, she looked at well over a hundred possibilities. In the course of her search she found herself "amazed by everyone's different idea of home."

For the past four years she has pursued this investigation with her camera, photographing more than three hundred houses, sometimes rooms, sometimes objects, in a jumble or deliberately arranged. Clocks. Closets. Calendars. The insides of refrigerators. The individual pictures are then assembled into five-foot-long triptychs, which, Wagner says, "form a cinematic narrative." Currently thirty-four of Wagner's triptychs are on view in "Home and Other Stories," one-person show at the Los Angeles County Museum of Art (May 27–Aug. 8). Her work has also appeared at the Turner/Krull Gallery in Los Angeles and at the Fraenkel Gallery in San Francisco.



Mimi and Mel K., Brookline, Massachusetts, 1991, includes an early sound-recording disk, a menorah, and a metal bank.

Wagner considers her triptychs "portraits without people," which define the essence of a person through his surroundings, both consciously and unconsciously. This essence is mostly a fiction, though based on Wagner's impressions. "I don't know many of the people whose places I've shot," she says, "so have complete freedom to make up stories." Although the photographs may give an impression of anthropological objectivity, her own choices and arrangements are as highly selective—and sometimes as eccentric—as her subjects'. They must often leave the people who admit her to their houses greatly puzzled as to *why* she would choose to do *that*.

While her working hours were spent photographing other people's houses, Wagner and her partner, Loretta Gargan, bought and renovated their own building in the Bernal Heights area of San Francisco. With its fake-stone façade, it is "the most innocuous house on the block," in a style she describes fondly as Fred and Wilma Flintstone. The new interior belies the façade. Upstairs, in the living area, the original wood floor inlay still traces the old floor plan, but the space was gutted, and windows and skylights were added. The first floor, which was once a barbershop, is now Wagner's studio. Like Wagner's photographs, the interior is black and white.

In her own house, Wagner knows the story behind every object; there's no mystery in them, she says. "Except," she adds, "sometimes I look at my house and think, 'Do I live here?' " ♠

As I See It #9 in a series
David Jonason, Ryszard Horowitz
'Shaping The Flow'
Air Brush Illustration/Photography



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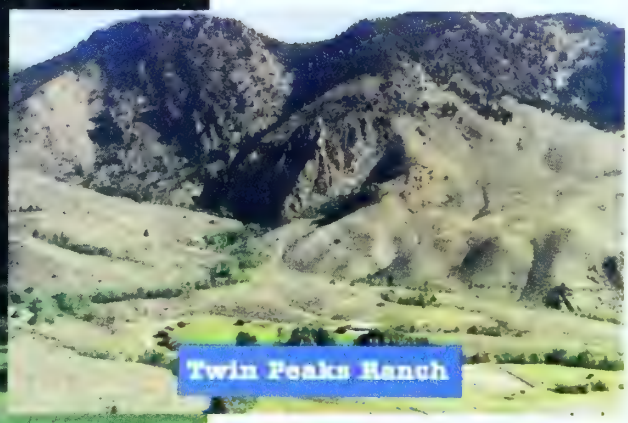
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Three **Idaho ranches** are t last word in river rafting, fishi and riding. BY PAM HOUSTON



Teton Ridge Ranch



Twin Peaks Ranch

There's little roughing it at Teton Ridge, above left, which boasts a 10,000-square-foot main lodge. Above: A bird's-eye view of Twin Peaks, an ideal family spot at the foot of the Lemhi Mountains. Left and below: The Salmon River runs by isolated Shepp Ranch, where guests can spend days in the saddle.

WHEN MY HUSBAND AND I SET off for a vacation at a series of guest ranches in Idaho's wilderness, we were pretty sure we knew what to expect: *City Slickers*–style cowboys in Wranglers and chaps, a tiny circle of hand-hewn log cabins with bare floors and not much water pressure, biscuits and gravy and meat and gravy and Texas toast and gravy, jackalope trophies around the lodge, sixteen-inch rainbows in the river, and a big sky full of stars. Our Idaho vacation would be rustic, we said—even if not compared with the hundred-odd nights a year we spend as outdoor guides in Utah, bedless and showerless in our tent—so we packed our jeans and T-shirts, our own fluffy towels and pillows, and pointed the pickup toward Idaho. Boy, were we surprised when we arrived at our first stop.

Located on the gentler but still magnificent western side of the Tetons, **Teton Ridge Ranch** is really not like Idaho at all—more like what a couple of guys from Yale would come up with if they imagined Idaho. This is exactly what manager Albert Tilt and principal owner Peter Bancroft did, and their vision included two "sporting clay" shooting courses, imported Icelandic ponies, as well as a Jacuzzi for two and steam bath in each of the seven rooms. At Teton Ridge there is no schedule; Albert just settles into an easy chair after dinner and casually asks what you think you might like to do the next day: guided fly-fishing on the Teton River, a ride around the ranch, a glider ride above the valley, gallery-hopping in nearby Jackson, Wyoming, rafting on the Snake River?



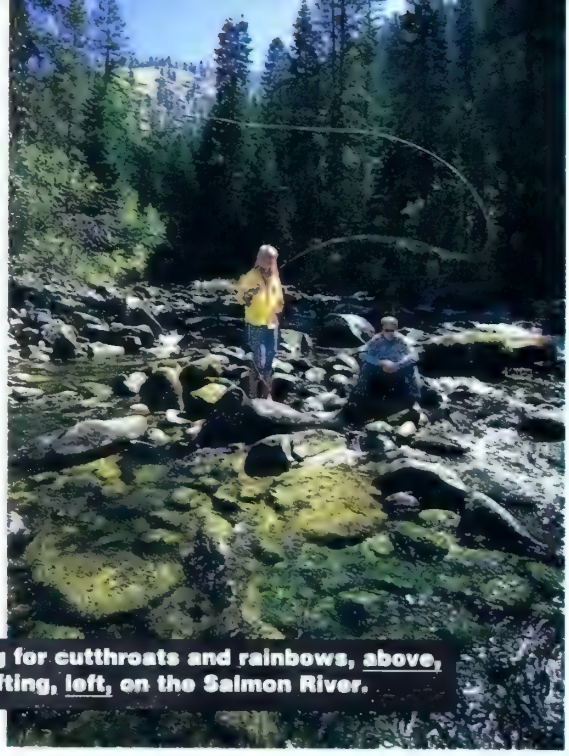
Shepp Ranch



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CLASSIC DESIGN

Visitors arrive at Shepp Ranch by plane, boat, or raft





Fishing for cutthroats and rainbows, above, and rafting, left, on the Salmon River.

By the time you stumble out of bed for a breakfast of trout and eggs, everything you mentioned has, as if by magic, been arranged.

We spent our morning fishing with a fresh-faced teenager who ties his own flies and knows more about catching cutthroats and rainbows on the Teton than his years ought to allow. In the afternoon we rode horses through woods and meadows and explored wildflower-dotted hiking trails. At Teton Ridge you need give up nothing to enjoy the wilderness (the ranch towels are far fluffier than ours). And Albert and his wife, Chris, the finest of hosts, keep the place, in all its splendor, from becoming too much like your father's country club. Still, this is not the spot to bring young children, unruly cousins, or sons-in-law with tattoos. Etiquette is alive and well in Idaho and living at Teton Ridge—if you can't be on time for dinner, Peter Bancroft will tell you, don't come at all.

Equally intimate, less luxurious, and more authentic is **Shepp Ranch**, located on the banks of the Salmon (also known as the River of No Return) in the lush middle of the state. What makes Shepp a truly wonderful experience is its isolation—the nearest road is fifteen miles away—and its self-sufficiency. Visitors arrive by small plane or jet boat or, as in our case, inflatable raft. The memory of rugged, brave people—Nez Perce Indians, turn-of-the-century miners, farmers, and homesteaders—leading hard and half-wild lives on a piece of barely tamable land pervades the place, making it feel like sacred ground. The food is almost exclusively ranch-produced: vegetables from the garden, jam from the raspberry bushes, pork from . . . wasn't that a pig yo made friends with just befo dinner? Even the butter is mad on-site by ranch manage Lynn and Michael Demers and crew. Shepp is sma enough—sixteen at capacity- to cater to all of its guests pe sonally. As the river runs by, may lure you out for a swim some of Idaho's best trout fish ing, or a few hours of white water fun. Alternatively, soak in the riverside hot tub or horseback ride up to the canyo rim can be the hardest thing yo do all day.

We went to **Twin Peaks Ranch** as an afterthought because a friend at the Idah Outfitters and Guides Association said we shouldn miss it, and he was right. This is the guest ranch of m imagination, right down to the semicircle of cabins the dusty horse barn, and Janet and Steve Antonini bighearted mountain folks whose job it is to make sur everybody, at every moment, is having a good time Riding is the main thing at Twin Peaks—althoug white-water rafting and excellent fly-fishing on th Salmon are also attractions—and the Antoninis offe not only every level of trail and horse but more tha enough patience to get everybody in the saddle.

We arrived on rodeo night, at the end of what ha been a week's visit for three families. It was hard t tell who belonged to whom, the groups had become s intertwined, but each member of each family, withou prompting, took me aside to tell me another reaso why their stay at Twin Peaks was the best vacatio they'd ever had. This is a place to take children ove seven—the Antoninis guarantee they'll wear them out—and while the ranch and the landscape itself ar peaceful, the energy level is always high and conta gious. Among the many things I liked about Twi Peaks are the simple, comfortable cabins (the ranch ac commodates thirty-five), the truly Idahoan setting— green hills and canyons as far as the eye can see—and my chestnut quarter horse, Mr. Peabody, who took me around the barrels in twenty-three seconds. ▲

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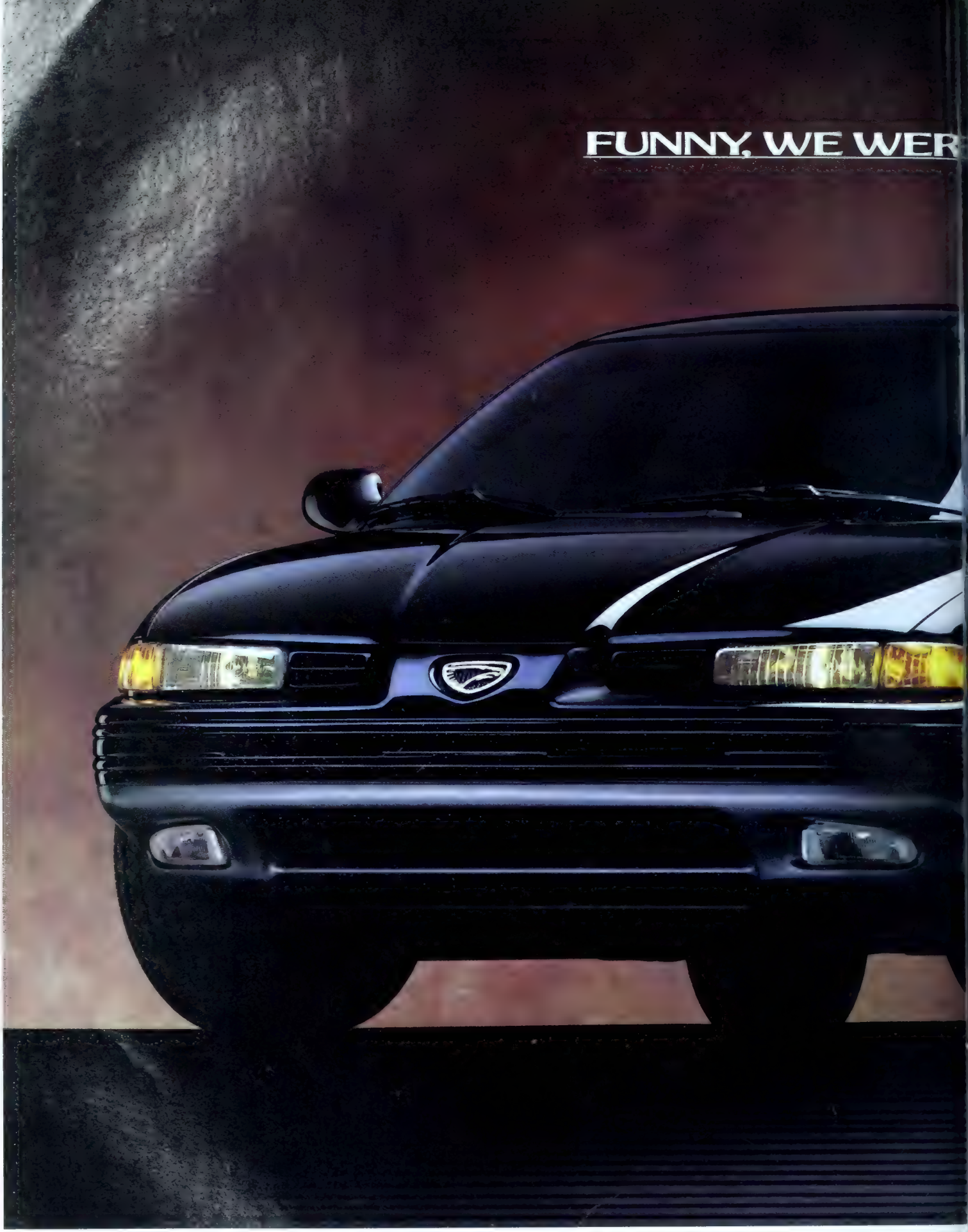
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Roasted red snapper with sliced potatoes and fennel. Details see Resources.

FOOD

Thoughts of **Mediterranean fare** propel swimmers through the cool waters of San Francisco Bay

BY PEGGY KNICKERBOCKER

I BELONG TO A WONDERFUL OLD-fashioned club on San Francisco Bay not far from Fisherman's Wharf. For those of us who can't get out of town in the summer, the Dolphin Swimming and Boating Club is an awfully good substitute for a lakeside cabin in the Sierra or a house at Stinson Beach. There is even a hint of the Mediterranean in the club's salty urban air—tomato plants climb the lattice windbreaks and rosemary and basil tumble over the edges of planters made from oyster crates.

The club is a bustling place. People start swimming at four in the morning, and some take late-night dips. I have to admit that after fifteen years the 50–60 degree water still takes my breath away, bu many of us have found an incentiv for splashing into the frigid Pacifi day after day: we talk about food We talk about food in the weigh room where we warm up for th plunge. We talk about food as w wade into the water. We talk abou food while we dodge the gentl wakes of old rowboats and the ten tative tack of the Sea Scouts.

Whenever one of us is planning a party, we all dive into the role o catering consultants, stopping t strategize at buoys and anchored boats. Early this summer, when a couple who had met at the club en listed us to help plan their anniver sary party, we decided to discuss drinks and hors d'oeuvres at the first buoy. "There are usually blood oranges at the produce mar ket. Why not blend them with champagne for blood orange Belli nis?" one thirsty swimmer sug gested. Taking up the Italian theme, the owner of a small farm in the Napa Valley offered to supply some of his ripe red and yellow to matoes for appetizer bruschettas with garlic and thin ribbons of ba sil. A swimmer who loves to bake got us all excited about tiny polenta muffins stuffed with sun-dried to mato pesto and ricotta. "What about roasted red snapper with a Tuscan breadcrumb and sage salsa?" another swimmer yelled over her shoulder.

RECIPES

ROASTED RED SNAPPER WITH BAKED SLICED POTATOES AND FENNEL

TUSCAN BREADCRUMB AND SAGE SALSA

ARUGULA, FRISÉE, AND WATERCRESS SALAD



Menu planning keeps swimmers afloat at the Dolphin Club.



WHO IS GIÒ?

At the moored blue sailboat, where we'd agreed to discuss the starchy portion of the meal, the chef at a North Beach restaurant won everyone's approval for baked sliced potatoes and fennel. By now we were cold and hungry, so we swam quickly to the designated salad buoy. Marinated eggplant? Radicchio with shaved Parmigiano Reggiano? "No," the Napa farmer said. "An arugula, frisée, and watercress salad with grilled corn and red wine vinaigrette is just the touch this dinner needs." The fastest swimmer coaxed us to the next stop by describing a lively red bell pepper sauté with anchovies, capers, and olives and "a good dense bread to sop up the juices."

We tackled dessert as we headed for the beach. Tiramisù was vetoed as too 1980s and too heavy for this menu. Just as we left the water, dripping and shivering, somebody suggested a nectarine granita with raspberry sauce—but I was not quite ready to sign off on the menu. I wanted blackberry ice cream because the berries were taking over my backyard. Since we were too cold to stand around arguing, I proposed a dessert tasting a week or so before the party. I'd found a very simple recipe in Alice Waters's *Fanny at Chez Panisse* and was desperate to try it.

As I headed up to the locker room, one of the old-timers who had never gotten used to having women around the club said, "When you get dressed, why don't you bring your bathing suit down to me." I looked puzzled; he grumbled, "Just do it." When I reappeared, warm and refreshed from the sauna, he took the suit and sewed a little rip with a needle and thread used for mending sails. I was so touched I invited him to the dessert tasting and told him he could cast the deciding vote. We picked blackberry ice cream.



ROASTED RED SNAPPER

1 red snapper, about 6 pounds
6 cloves garlic, halved
1 onion, thinly sliced
1 bay leaf
1 lemon, thinly sliced
4 tablespoons olive oil
2 ounces white wine
Salt and freshly ground pepper
4 tablespoons mixed chopped parsley, chopped sage, lemon zest, and fennel seeds
Fennel greens

Preheat oven to 425 degrees. Clean cavity of fish, leaving head and tail intact. In cavity put garlic, onion, bay leaf, lemon slices (reserving 2–3 slices for garnish), 2 tablespoons olive oil, white wine, salt, pepper, and the herb mixture. Rub outside of fish with remaining oil and wrap in aluminum foil with seam at top so foil can be opened to test for doneness. Place on baking sheet and bake 10 minutes for each inch of thickness or until an instant-reading thermometer registers 140 degrees. Remove foil. Serve on bed of baked sliced potatoes and fennel and sprinkle with Tuscan breadcrumb and sage salsa (recipes below). Garnish with fennel greens and remaining lemon slices. Serves 4–6.

BAKED SLICED POTATOES AND FENNEL

2 medium bulbs fennel, cored and thinly sliced
1 yellow onion, thinly sliced
4 tablespoons olive oil
Salt and freshly ground pepper
4 unpeeled potatoes, scrubbed and thinly sliced

Preheat oven to 400 degrees. In a nonstick pan sauté sliced fennel and onion in 1 tablespoon olive oil until soft. Season with salt and pepper. Toss potato slices in remaining olive oil. In a well-oiled shallow baking dish large enough to accommodate the fish, arrange the potato slices and the fennel mixture in loose overlapping layers, with about 1 tablespoon of fennel mixture separating the potato slices from one another. Bake until the potatoes are tender and golden brown, about 30 minutes. Serves 4–6.

TUSCAN BREADCRUMB AND SAGE SALSA

(Adapted from Zuni Café, San Francisco)

4 cups fresh crumbs from Tuscan white bread
8–10 tablespoons olive oil
2 anchovies
2 tablespoons capers
2 large shallots, chopped
4 tablespoons sage, chopped
3 tablespoons sherry vinegar
Salt and cracked pepper

Preheat oven to 375 degrees. Toss breadcrumbs with 4 tablespoons olive oil and spread on a cookie sheet. Bake 30 minutes or until golden brown and crisp. Let cool. In a food processor mix anchovies, capers, shallots, sage, vinegar, salt, and pepper. Mix with crumbs and 4–6 tablespoons oil. Serves 4–6.



ARUGULA, FRISÉE, AND WATERCRESS SALAD

½ cup red wine vinegar
1 large shallot, chopped
12 sun-dried tomatoes, chopped
2 cloves garlic
3 tablespoons balsamic vinegar
8 basil leaves, minced
⅓–½ cup olive oil
2 ears corn
1 bunch arugula
1 bunch frisée
2 bunches watercress

To make vinaigrette, bring wine vinegar, shallot, and ⅓ cup water to a boil in a small pot. Simmer until liquid is reduced slightly. Pour into a food processor with tomatoes, garlic, balsamic vinegar, and basil. Pulse. Add oil slowly. (Vinaigrette is best made a day in advance.)

Before serving, grill corn and remove kernels. Separate leaves and remove big stems from the greens. Chop frisée. Toss greens with the vinaigrette. Sprinkle with corn kernels. Serves 4–6. ♠

THE NEW PERFUME



Saks Fifth Avenue

Off the runway **Linda Evangelista** makes herself comfortable in spare arts and crafts apartmen

BY AMY FINE COLL







Model – mission Evangel wearing suit by Dilettan up in a Stickley armchai living ro where a lamp an Charles stool, c. surrounc Stickley all from Roberts, Far left: Rookwe and Herr scarf on Limbert the entra hall. Det Resourc

THE SELF-TRANSFORMING SUPERmodel, whose face has launched a thousand trends, in private prefers immutable, neutral, nearly invisible surroundings. "Since I'm constantly traveling, it's so nice to come home to a soothing apartment," says Linda Evangelista about the downtown duplex where she unpacks her bags in New York.

More than a home base, Evangelista's apartment is for her a cherished memorial to Justin Quinn, her friend, decorator, and taste mentor who was killed in a car accident just months after she moved in two years ago. "Everything has remained exactly how he wanted it," she says. "I haven't let one object come in except an espresso machine. This was Justin's first major project, and it turned out to be his last."

Evangelista first "bumped into" Quinn when he was workin at Peter-Roberts, a SoHo furnitu gallery specializing in America arts and crafts designs. "W clicked instantly. When he said, ' you ever buy an apartment, I love to do it,' that made me thin 'I *should* get one.' And so I did. Until then Evangelista had lived a series of undistinguished rental "The last one was decorated i American country style—lots

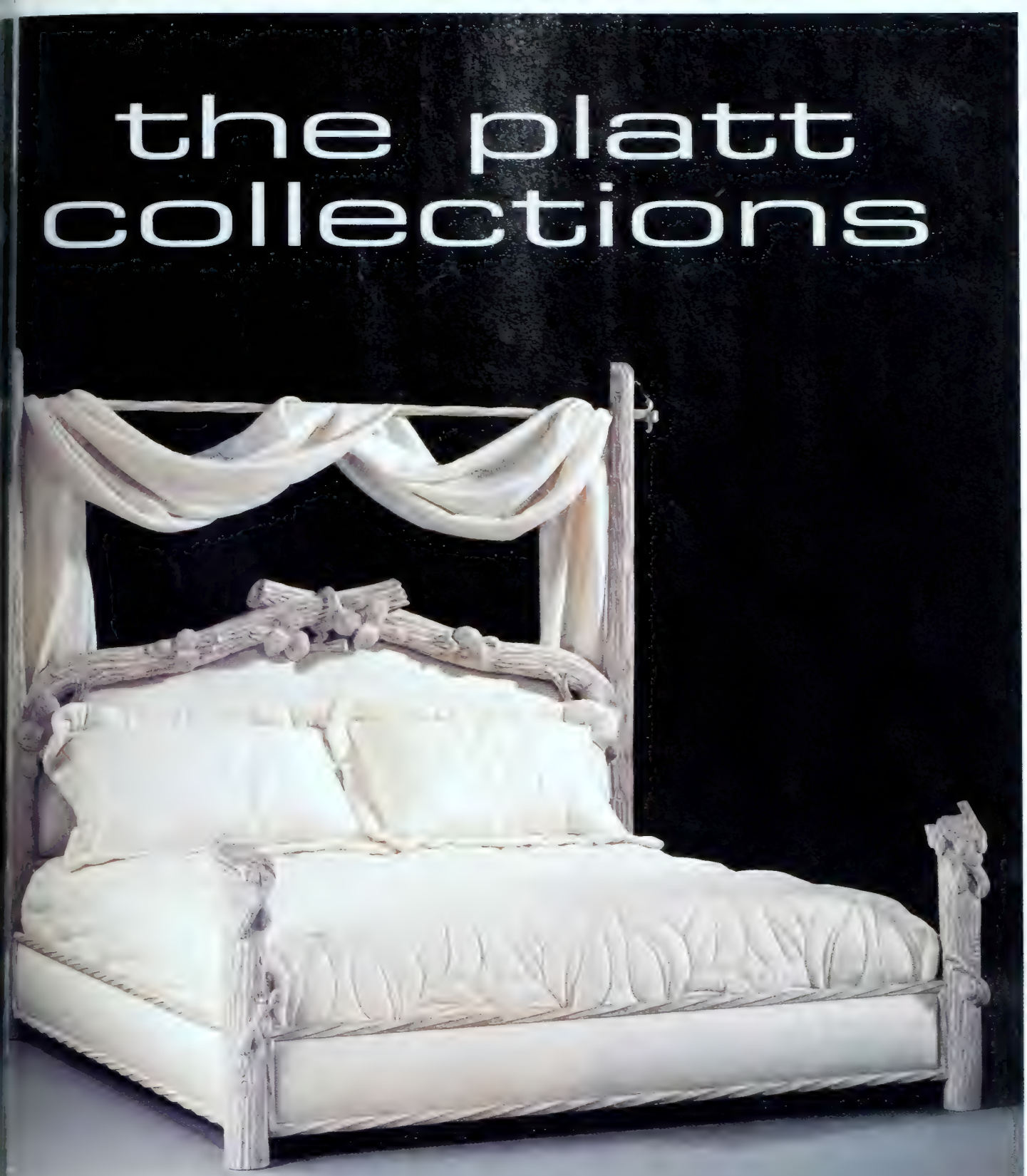

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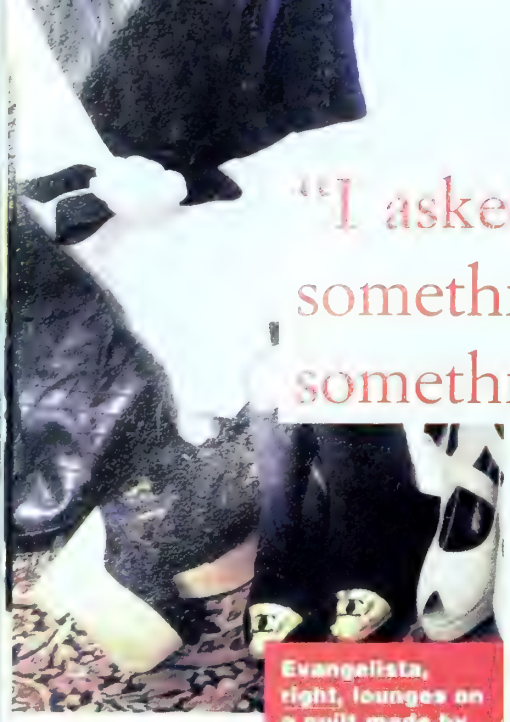


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"I asked Justin to create something grown-up, something clean and chic"





Evangelista, right, lounges on a quilt made by Helen Quinn, her decorator's mother. Above: Souvenirs from the Chanel and Karl Lagerfeld runways. Below: The bedroom has a leaded-glass balcony overlooking the living room.





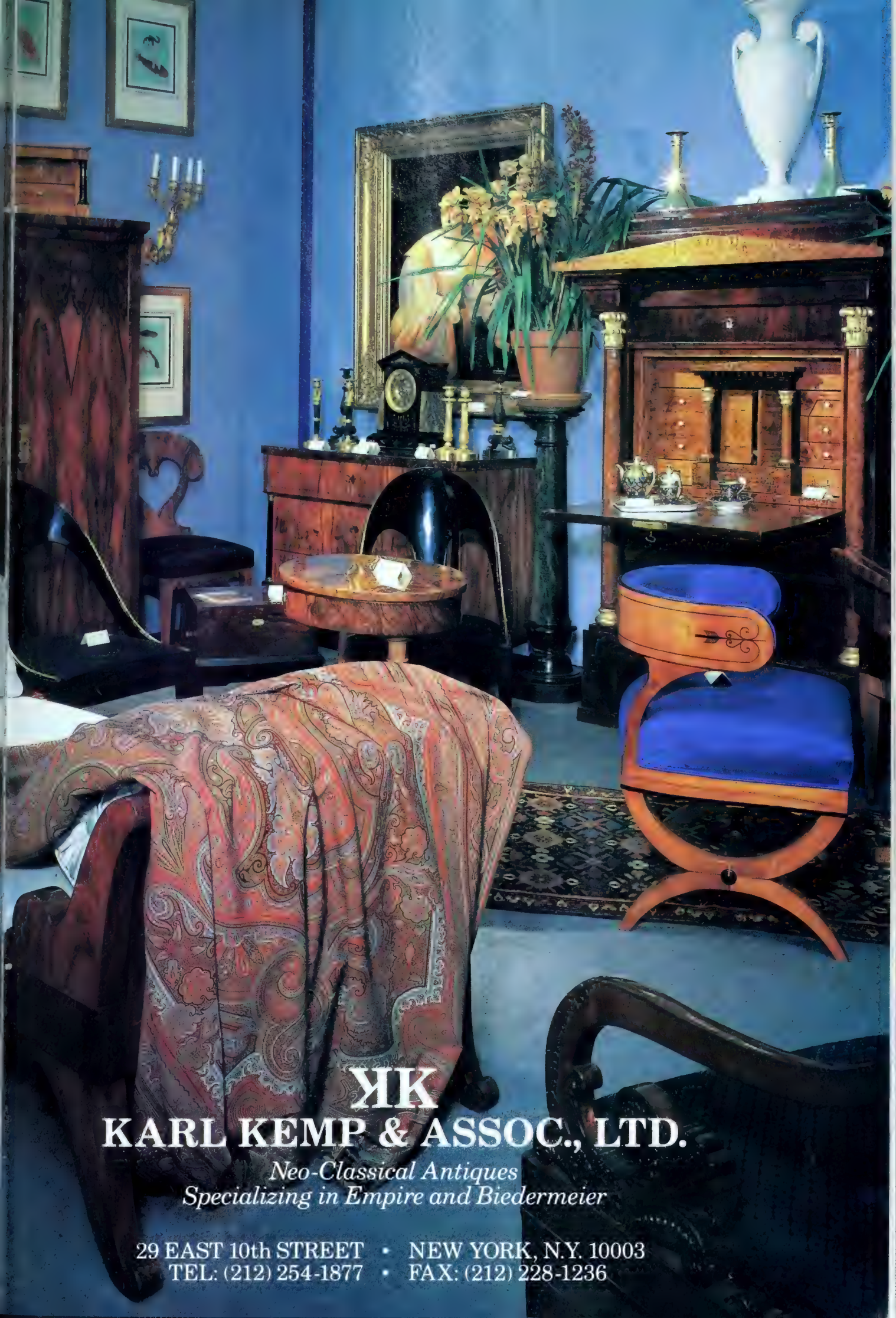
A still life of false eyelashes and Evangelista's favorite perfume, heliotrope from Elm.

teddy bears, very feminine. For the new apartment I asked Justin to create something grown-up, something clean and chic."

The pair shared a passion for mission furniture, vintage black and white photography, "warm, muted" colors, and an understated perfectionism. "He educated me," Evangelista acknowledges gratefully. As a result she now speaks with relaxed authority about her bedroom's Van Briggle vase, Roycroft lamp, and Helen Levitt photos, as well as her living room's drop-arm Morris chair and Gustav Stickley 208 settle—"one of the most gracefully proportioned sofas Stickley ever made."

Despite the almost impersonal simplicity of the apartment's furniture, palette, and materials—the cabinetwork by Andy Wattel and Debbie Dallas, husband and wife team, is all executed in quartersawn maple and oak "to create a nondescript texture," Dallas says—it is carefully designed to accommodate its owner's idiosyncrasies. Evangelista, for example, "hates curtains and blinds," so Quinn instead installed wavy-textured leaded-glass panes that admit "plenty of light but kill the view, which is fortunate since it's of a parking lot." And he converted a downstairs bathroom into a dressing room to house the fashion plate's substantial wardrobe. "I never knew which of my things were in which of my apartments," says Evangelista, who until recently kept places in Paris and Ibiza as well. "I don't like having duplicates, so I tend to travel with my favorites—which change less often than you would think."

The dressing room's André Arbus stool—as well as the Jean-Michel Frank–inspired checkerboard of copper squares lining the entry hall—marks a small but hardly dissonant departure from the ruling arts and crafts aesthetic. "We weren't quite finished," Evangelista explains. "We didn't want to do just mission. Maybe one day I'll feel it's OK to bring in new things. But this is the only place besides my parents' house in Saint Catharines, Ontario, that I call home. It's already not big enough, but I'll always keep this apartment." ♠


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In the foreground of a sunny border, lamb's ears, geum, dwarf *Iris pumila*, and lady's-mantle compose a palette ranging from gray green to chartreuse and gold. Evergreen warty barberry turns the corner.

GARDENING

The challenge of life on the edge makes the front of the **border** fertile ground for creativity

By Page Dickey

LAST SUMMER I VISITED THE GARDEN OF A FRIEND who seemed dismayed by a temporary lack of color in her borders, a lull, she explained apologetically, between the daylilies of July and the phlox of August. (What gardener doesn't struggle with lulls when attempting a succession of blooms from March to October?) But my friend was wrong to make excuses for her garden; its structure was so shapely and appealing that flower color was merely an added incident, enjoyable but not essential to its success. Rather, what made this garden so attractive was the use of foliage in pleasing combinations, particularly along the very front of the border.

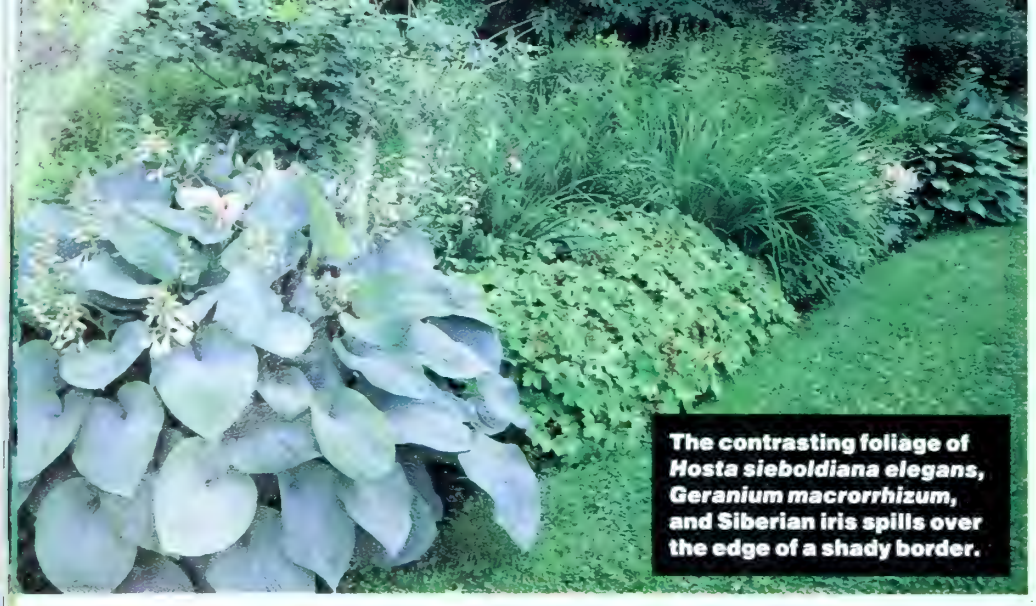
Just as a frame defines the painting it surrounds, so edging plants can define and enhance the garden bed, setting it off. And if this frame is pleasing to the eye throughout the growing season, those less-than-perfect elements in the interior of the bed—the lulls, the leggy perennials, the weeping heads of unstaked flowers, the overlooked weeds—will be masked or, even better, made presentable.

No matter how much you are tempted to think about flower color when planning the front of the border, a temptation we all succumb to, it is wiser in the long run to think more of foliage—more of leaf shape and texture and habit of growth—and whether it will hold up through summer and fall. It is easy to have a lush border in June, not so easy in August. Of course, the problem can be solved simply by edging your garden bed with a prim hedge—boxwood or germander or dwarf rosy barberry. But if you want a variety of colors and textures and shapes, a number of suitable perennials can be combined to create a comely frame.

In a dry sunny border I rely primarily on plants that tend to be associated with herb gardens: sage, germander, cottage pinks, catmint, artemisia,




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The contrasting foliage of *Hosta sieboldiana elegans*, *Geranium macrorrhizum*, and Siberian iris spills over the edge of a shady border.

curly chives, lavender, and santolin Gray foliage is a crucial ingredient in th sunny flower border, adding a richne and contrast more lasting than flower co or. I use the palest silver-leaved plants in symmetrical way—marking the entran of a garden or clothing its corners—f their almost-white foliage leaps out at yo and needs repetition to balance the garde picture. There is a gentle impact, for in stance, in coral-like mounds of gray sa tolina or ghostly trailing stems of licori plant, *Helichrysum petiolare*, or feathe clumps of *Artemisia* 'Powis Castle Lamb's ears, *Stachys byzantina*, of course, is va ued by us all for its luminous mats of felty gra green foliage. But *Salvia argentea* is an admir ble alternative, with huge furry ovate leaves of th same silvery hue.

Many of the vast family of salvias are excelle choices for the front of the border. *Salvia × su perba*, in cultivars like 'May Night' and 'Ea Friesland', is wonderfully effective because of i long-lasting spiky flowers of intense violet pu ple. *S. jurisicii* is a charming gray-leaved spraw er with paler purple spikes. But for first-rat foliage, nothing beats culinary sage, *S. officina lis*, in its dwarf form, with gray green pebbly su faced leaves, or in one of its variegated cultiva softly streaked with gold or purple. The foliage the golden variegated sage takes on chartreus overtones in the garden, subtly heightening th mauve of alliums and the magenta of cranesbills

For more chartreuse (a color which I find com plements all others) at the border's edge, yo might choose the much-loved lady's-mantle wit its froth of tiny flowers. Or try the cushio spurge, *Euphorbia epithymoides*, with yello green bracts in the spring and whorls of narro dark green leaves that turn red in the fall. Golde oregano is another telling foliage plant wit humps of tiny pungent green gold leaves to spi over and break the severity of the front edge.

The best of the catmints, *Nepeta × faassenii* has billowing sprays of silvery leaves and laven der flowers and can be depended on to hold it own all season in the hot dry border it prefers. A similar, if even more delicate, perennial is *Cala mintha nepeta nepeta*. Above scented foliage cymes of lilac flowers appear in summer, lendin the plant an airy charm.

One of the most common cranesbills in Ameri can gardens, *Geranium himalayense* 'Johnson' Blue', is a bit too sprawly to be successful in th very front of the border. But several forms of har dy geraniums are ideal candidates in a garden be

DEFINING A SOLID EDGE

While plotting a front border, you might want to think about a solid stationary edging to divide the bed from the lawn or a path or terrace. Keep in mind the character of the site and the style of both house and garden. Traditional local building materials can be a helpful guide to harmonious colors and textures.



Fieldstone Appropriate in a country or farmlike setting. Large round stones are congenial for spilling plants. Narrow flat ones can be dug into the earth on end. Granite setts and Belgian blocks are more formal in appearance.



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Wood Painted or weathered two-by-fours are charming in a vegetable or herb garden. Rustic logs suit a woodland garden.



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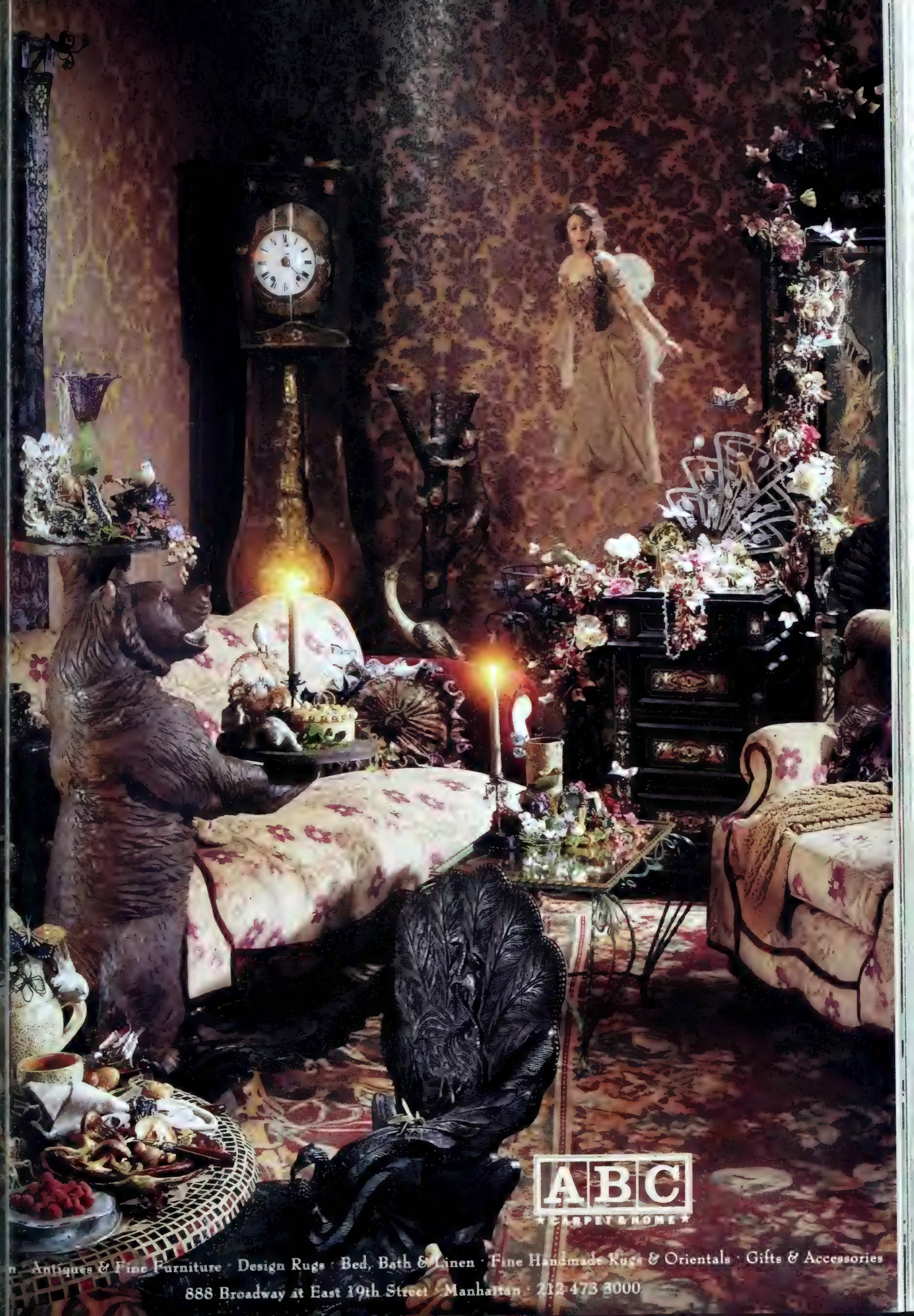
It is tempting to think about front-border flowers but wiser to think about foliage

that is not too parched. *G. macrorrhizum* is the boldest, with rounded, lobed, and notched leaves and a luxurious mounding habit. This stellar cranesbill looks stunning in a sweep beneath the reedy leaves of daylilies or Siberian iris. In June, clusters of pink (or white in the cultivar 'Album') five-petaled flowers rise above the hummocks of leaves. *G. sanguineum* var. *striatum* forms lush clumps covered for much of spring and summer with pale pink flowers daintily striped with crimson.

For the shaded border, no plant is more striking than hosta in its infinite variety of leaf pattern and size. The dramatic bouquets of foliage are especially useful for turning a front corner. Bergenias are valuable, too, as sculptural accents with shiny, leathery paddle-shaped leaves that often redden handsomely in fall. Lungwort, *Pulmonaria saccharata*, is another favorite of mine for the shaded edge. It is always the first perennial to bloom in my garden north of New York City, offering sheets of lavender blue bells for the month of April. But the large spotted dark green leaves that develop after blooming are of equal importance. The old varieties of lungwort rarely stand up to our hot summers, getting ratty and mildewed by August, but a splendid new cultivar, 'Roy Davidson', has foliage that stays dapper until frost.

To contrast with these boldly shaped leaves, you cannot go wrong choosing one of the numerous varieties of astilbe with fernlike foliage and plumes of delicious color. I have yet to come across a bad astilbe. Try the graceful white 'Avalanche' or the low-growing *Astilbe chinensis* 'Pumila', which sports raspberry pink spires at the end of the summer. A similar plant (often mistaken for astilbe), with dark ferny leaves and soft-white plumes in June, is double dropwort, *Filipendula vulgaris* 'Flore Pleno'. Another good choice for the front of a shady border is the fringed bleeding heart, *Dicentra eximia*, with arching stalks of finely cut leaves peppered with masses of small heart-shaped flowers in rose or white ('Snowdrift' is an excellent cultivar) throughout the summer.

In every aspect of gardening the rules set down are only a guideline and can be—indeed, benefit from being—broken occasionally. All short plants need not be placed up front and all tall plants in back. Low-growing spring bloomers are surprisingly useful at the back of a garden bed, underplanting shrubs and late-developing perennials. And a statuesque specimen brought to the foreground relieves any monotony caused by a planting of uniform height. A mullein or Scotch thistle allowed to remain where it seeds at the front of the border has a startling appeal. Tall vertical foliage at the front edge can be equally bracing. You might plant a clump of swordlike yucca, favored by Gertrude Jekyll to dress the corner of a border, or the elegant *Crocosmia masoniorum* 'Lucifer', with its fresh iris foliage and exquisitely poised scarlet flowers, or one of the taller-growing daylilies, like 'Autumn Prince', 'Corky', or 'Hyperion', and allow its gracefully arching leaves to lap over onto your path. ▲


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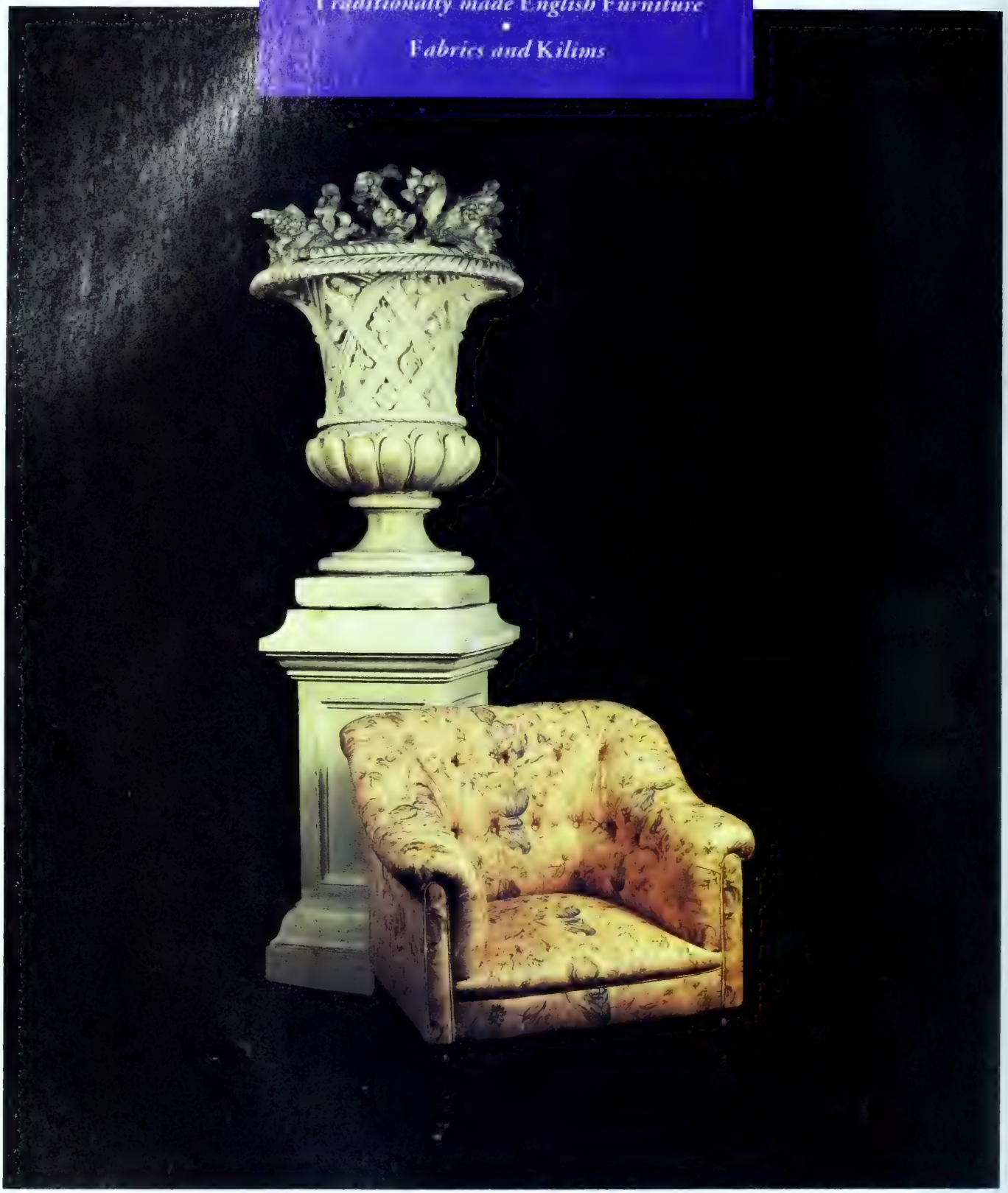
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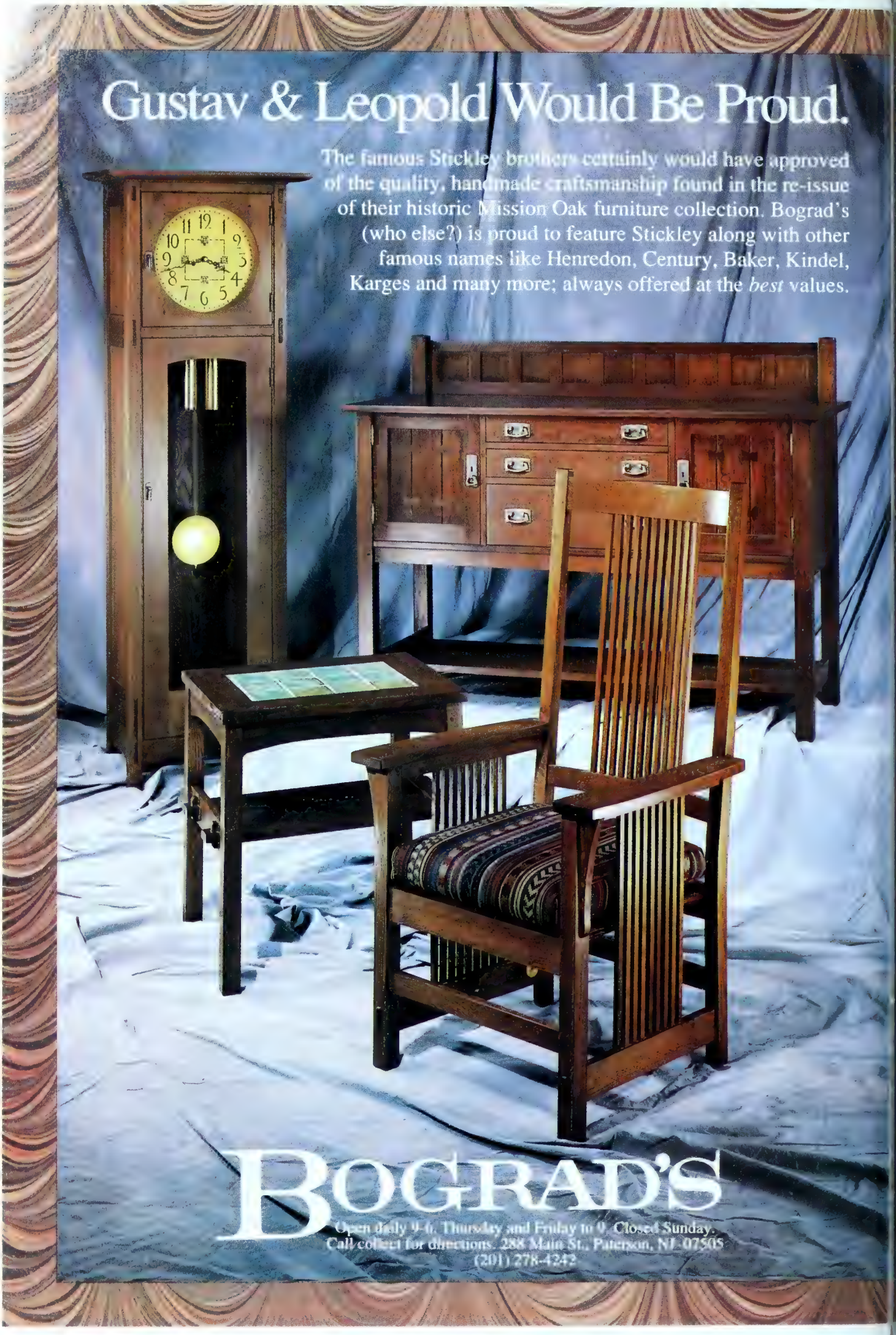
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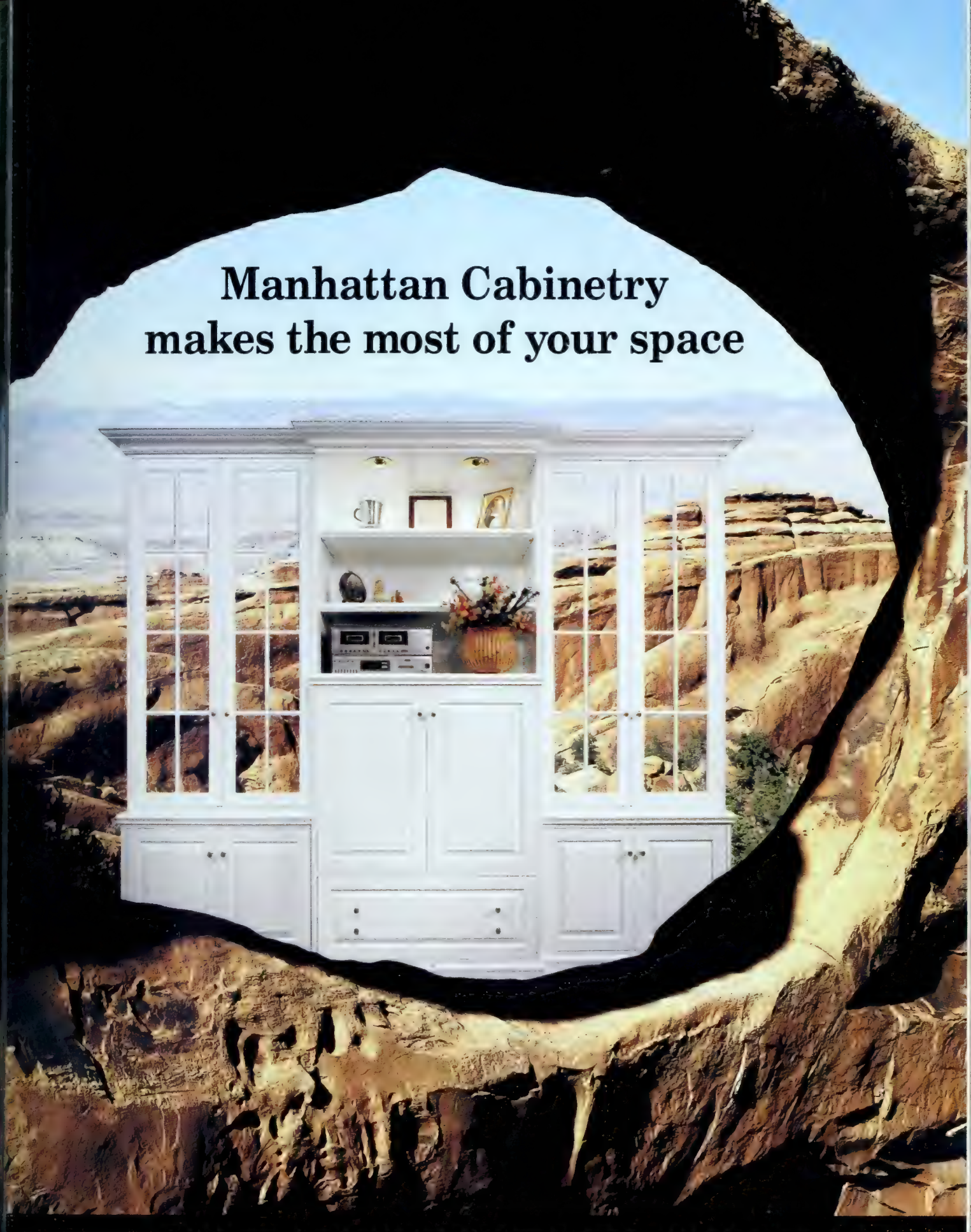
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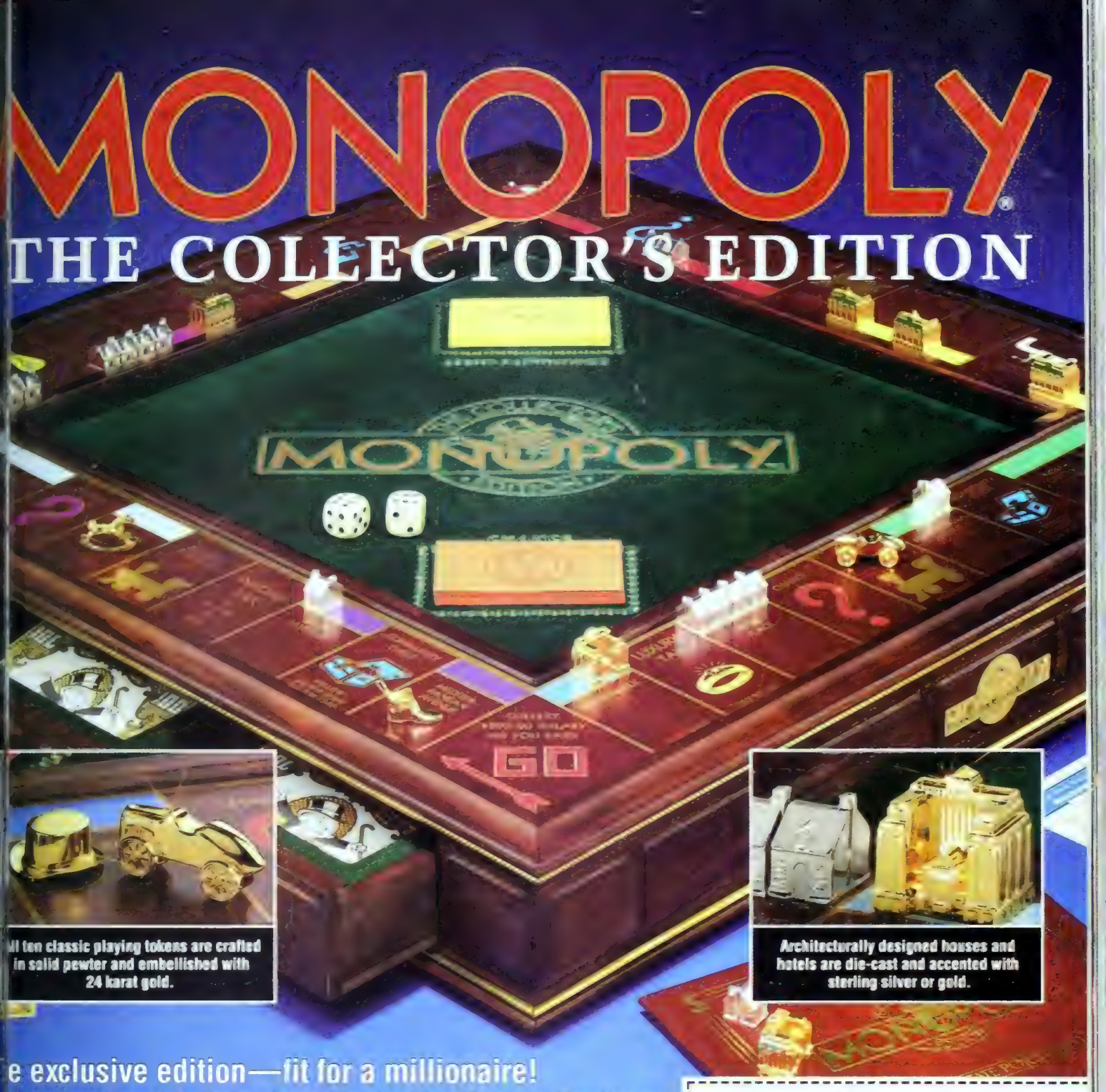


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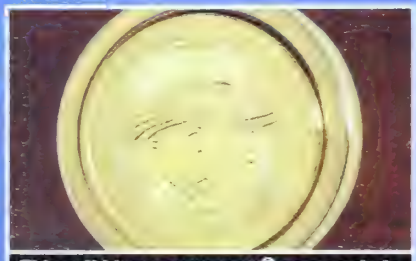
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Pots that tal back, from a potter with a alter ego. Grayson Perr far left, a.k.a. Claire, left, h a penchant fo naming his w such as *I Am Two-Faced*, above, secon from right. Bottom left: *Past That Never Was.*

WORKROOM

The two sides of Grayson Perry find their way onto his **provocative pots**

BY RHODA KOENIG



"YOU DO NOT EXPECT A LECTURE FROM A POT," SAYS Grayson Perry. "Pots are regarded as contemplative." No one would say this of Perry's decorated ceramic pots, which open up fresh mouths to harangue the viewer. "Everything else in this room is rubbish," says one pot, while another announces that it looks best in a roomful of bad paintings. In addition to rude messages, the pots are decorated with women sprouting male sex organs, men throwing up, and victims of random terror, although Perry has cut back on the violence since the recent birth of his daughter, Florence Boudicca (named after a first-century British warrior queen).

Although his "pot people" recall characters in sixties underground comics, Perry says they hark back to the work of eighteenth-century artisans, who turned out wordy commemorative pieces and puzzle jugs that dared a drinker to enjoy the liquid inside without getting drenched from a concealed spout. He is also inspired by the popular art of that violent and outspoken century—Gillray caricatures form the basis for the figures on some pieces—and by oriental pottery manufactured for the export market. One piece, strewn with disconnected motifs, looks like a Chinese vase having a nervous breakdown.

"I'm not mocking their style," Perry says, "but using it as something to twist. The trouble with a lot of

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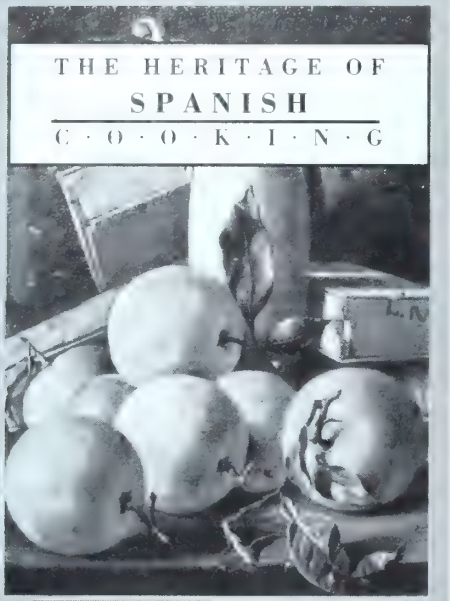
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pottery is it's *too* well made. There's no irony about it."

Perfection of form certainly doesn't concern Perry, who says he likes making "wonky" pottery. "I can't throw pots on a wheel—I thought it would take me too long to learn. So my vases are coil-built, like a kiddie would build an ashtray for his mom."

Perry, who is thirty-three years old, comes from Essex, and he still maintains a studio there, drawing inspiration from the squalor around him. "I had to get away from home, for the usual reasons. I was quite good at drawing, and my art teacher thought, 'This bloke is weird enough to go to art college.'" He studied sculpture at Portsmouth Polytechnic, then moved to London, "where the streets are paved with..." He doesn't finish the sentence.

While Perry was struggling, working as a life model and a tea boy, a friend suggested he come along to evening classes in pottery. While he was living with a painter girlfriend, her gallery owner came by, saw Perry's pots on their mantel, and offered him an exhibition; his first show was in 1984. Now his work is represented by the David Gill Gallery in London and is purchased by serious collectors. Baron Hans Heinrich Thyssen-Bornemisza's daughter bought a vase for her father as a birthday present, and novelist Kathy Acker bought one as a wedding gift for Marianne Wiggins and Salman Rushdie.

Another Perry wedding pot also met with an unhappy fate. He gave a friend a vase inscribed, "To be thrown during an argument which ends in divorce." That marriage lasted a year.

Perry's own wife, Philippa, is a painter and sculptor. The centerpiece of their bright orange sitting room, with a red sofa and electric-blue carpet, is her fireplace surround, which looks as if it has oozed out of the wall—a mad combination of a Gothic reredos and Indian temple frieze. It lies under the cool gaze of a blonde, wearing a draped top and pearl earrings, in a huge color photograph adorning an adjacent wall. The blonde is Perry himself, his long hair fluffed out from its customary ponytail.

"I'm a tranny, that's it," he says cheerfully and talks about his alter ego, Claire. "She has been with me since puberty, but she's ahead of me. She's in her early forties right now. I had been keeping her in the background, but she's so much in my work that I thought people should know about her. Most trannies are very straight and when they dress up as women they find freedom, but Claire's a lot straighter than I am." He has ventured outside in Claire's costumes but hasn't tried speaking as anyone in her persona. "Most trannies don't develop full female characters, because as soon as they open their mouths, they give themselves away."

Perry's split personality does not discourage thoroughly macho types from enjoying his pots. "A lot of people who buy my work are into the shockingness of things. They're the kind of people who watch *Reservoir Dogs*." For people with a foot in the rough and the genteel worlds, Perry makes two-faced pots: one side can safely be turned to face the room when aging relatives visit; the other will amuse friends with earthier appetites.

Perry doesn't get much chance to venture from his studio or his Georgian terrace house in London. "Television is where I get most of my information about the world. It's a major influence."

Is that where he gets the sex and violence?

"Oh, no," says Philippa. "That's our daily life." (Grayson Perry is represented by David Gill Gallery, 60 Fulham Rd., London SW3 6HH; 71-589-5946.) ▲

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Pictured: The "Downing" mahogany triple chime mantel clock.

Books

Three experts take a critical look at new design and gardening titles



Regency Design, 1790–1840: Gardens, Buildings, Interiors, Furniture
by John Morley
Abrams, $150

Many people still think of the Regency style in terms of its dainty reincarnation in 1930s and '40s decorating. All airs and graces, that revival was a genteel formula of delicate scale, restrained color, discreet pattern, and cautious proportion. Decorous neo-Regency—with its lyre-backed chairs, urn-shaped lamps, concave mirrors, striped wallpapers, and Greek-key borders—aimed for a safe middle ground between the traditional and the contemporary. But as John Morley demonstrates in his authoritative and eye-filling book, the real thing embraced everything but tepid good taste. Regency was assertive, robust, and unapologetic: more Becky Sharp than Amelia Sedley.

Grandiose, complex, and rich, always vivid, often showy, sometimes garish, Regency design directly reflected its namesake, the prince regent (later King George IV), a man given to indulging his gargantuan appetites and florid fantasies. Social and artistic arbiter of early nineteenth century England, he compulsively decorated and redecorated his palaces—including the most famous, the Royal Pavilion at Brighton—in a succession of increasingly lush and exotic schemes. The author, who supervised the restoration of the Brighton Pavilion in the 1970s when he was its director, explores the dizzying variety of styles subsumed under the rubric of Regency and surveys a bewildering half century with unhurried aplomb and keen insight into the origins, applications, and meanings of design.

Morley emphasizes that Regency went far beyond the vigorous classicism we now associate with the antiquarian interiors of Thomas Hope and the inventive architecture of Sir John Soane. The period was also obsessed with picturesque effects, from the romantic landscapes of Humphry Repton to the intelligent urban planning of John Nash. And then there were such curiosities as London's Egyptian Hall, built for the greatest Regency furniture maker, George Bullock; the willow "cathedral," a Gothic garden folly cunningly crafted from bent branches that then took root and sprouted leaves; and Royal Lodge, a thatch-roofed Gothic-Tudor cottage orné at Windsor where, Morley notes, "George IV spent many sybaritic hours with his cherry brandy and elderly houris."

Solidly researched, engagingly written, sumptuously illustrated, and enormously entertaining, *Regency Design* is the most important decorative arts book of the season, indeed of recent years. John Morley's tour de force of lucid, sustained scholarship is a model of what needs to be done for every other major epoch in the history of design.—*Martin Filler*

Gerrit Th. Rietveld: The Complete Works
by Marijke Küper and Ida van Zijl
Princeton Architectural Press, $75

After the Red Blue armchair of 1918 and the Rietveld Schröder House of 1924, Gerrit Thomas Rietveld entered the design pantheon of heroic modernists where he seemed to be entombed in fame forever. But for those who think that Holland's most celebrated architect had only one great chair and house in him, this book (also the catalogue for a recent show at the Centraal Museum in Utrecht) is an illumination. Blessed with the gift of form, the carpenter turned designer-architect was long-lived





MANUEL CANOVAS

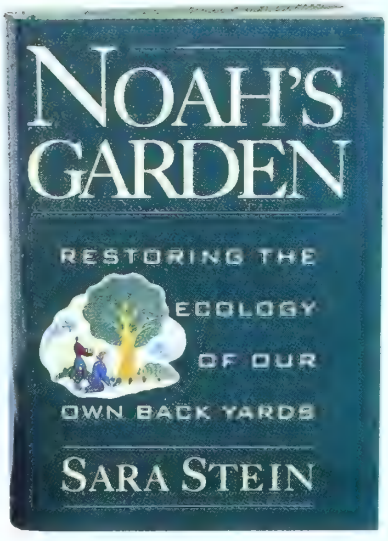
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and prolific, and by the time the De Stijl pioneer died in 1964, he had completed nearly 700 designs in several disciplines. In fact, it was a brilliantly bookended career, the last years as remarkable as the first, with surprising episodes in between. For the first time a single volume offers the raw evidence of Rietveld's design life before and after his early success.

The book takes us from the sturdy elemental oak table and chairs of 1906, worthy of Donald Judd, through the last masterly villas, academic buildings, and exhibition halls of the 1950s and '60s. Meanwhile, we see cradles, high chairs, and prams —many made for Rietveld's children—and the results of his long investigations into the industrialization of furniture and buildings. He designed do-it-yourself crate furniture in the 1930s (to be assembled straight out of a box), ventured into graphics, and dabbled in stereoscopic cinema. For his generation the great architectural subject of the twentieth century was space, and from an early date, he opened up—or avoided—closed Euclidean forms to activate space three-dimensionally.

Many designs don't conform to the De Stijl preconception of Rietveld. It was not until the 1950s, really, that Holland let Rietveld be a no-holds-barred modernist. Before then the architect had frequent run-ins with thick-skulled design review boards that liked to impose sloping roofs, instead of flat. But because he often reinvented the Dutch vernacular, the book allows an unexpected interpretation of his work outside modernism. The project descriptions are brief and don't tell whether these works are really aberrations or evidence of a second career. The neutral descriptions also don't reveal what Rietveld's relationship was to De Stijl and vice versa. The authors promise a second biographical volume that will put this great collection of material, much of it unexpectedly nonconformist, in perspective.—*Joseph Giovannini*



Noah's Garden: Restoring the Ecology of Our Own Back Yards
by Sara Stein
Houghton Mifflin, $21.95

At last, a wonderfully discomfiting garden book! *Noah's Garden* should raise the anxiety level of American gardeners, though not by stirring up the usual Anglophile insecurities. Now that pollsters rank gardening as America's number one leisure activity and the National Gardening Association finds that 80 percent of U.S. households garden, it's been easy to congratulate ourselves on becoming a nation of backyard environmentalists. But after a decade of cultivating her own six acres in Westchester County, New York (the subject of her riveting 1988 botanical confessional, *My Weeds*), Sara Stein has come to see the print of our collective green thumb in a shockingly impoverished landscape. In *Noah's Garden*, Stein tells how she, like countless others, unintentionally brought Rachel Carson's *Silent Spring* to her home turf: conventional gardening had made boring and beeless her lawn, poisoned her pond, and evicted plant and animal natives from border and grove.

Distressed by the barren Eden her "stylish gardening" had wrought, Stein undertook an examination of garden conscience. This book chronicles the consequent evolution of her horticultural thinking and planting philosophy. Eloquently, often wittily, fusing ecology and gardening, she explains why and how she turned her back on British models, banished pesticides and sterile hybrids ("gorgeous misfits"), and began to redesign, replant, and reconnect her garden to an earlier, indigenous American landscape. By restocking native plants on her own ark, Stein invites the fireflies and bluebirds, efts and newts back on board as garden crew.

This is not to say Stein scraps perennial borders, but she "uncorsets" them for the sake of biological diversity, for "a humor and richness of meaning. . .missed by the narrow views of horticulture." She is a rare visionary, both lyrical and earthy. Her insight into the service economy of plants and animals, their self-regulated recycling and predator-prey relationships, is elegantly clear. A simple diagram of an eight-lot suburban tract development illustrates how gardeners everywhere can put together "the mosaic ecosystem of future suburbia" in a visually pleasing "pattern of small woodlots edged with thickets, connected by hedgerows, and dotted with flowering meadows." Harking back to Native American tradition, Stein proposes "valuing land by the life it harbors"; up-to-date applications include tax incentives for planting autochthonous species, such as fruiting shrubs that feed the birds. Detailed appendixes evaluate reference books and list nectar plants for adult butterflies, host plants for larvae, and berrying plants for hedgerows, grouped by fruiting season.

Stein hopes that as Americans learn to understand how gardening can be more than alfresco decoration, they may also start to value each private garden as a habitat shared by a potentially rich mix of flora and fauna—one small plot in a continuous national garden. Over the past few years there have been numerous proclamations of the "new American garden"—even one planted by that name at the National Arboretum. Those were intimations. *Noah's Garden* gives us our most convincing view of the promised land.—*Patti Hagan*

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By Margot Guralnick

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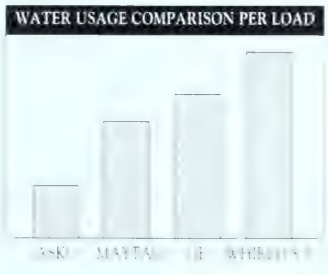




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Han Feng, left, wears a pleated silk organza scarf jacket of her design. Above: Her pleated silk organza h



East meets West, top left, in a Feng table setting, complete with her washable raw-silk tablecloth, reversible place mats artfully arranged, and napkin with a removable silk tassel. Above: Pleated silk organza pillow shams on a bed of colorful scarves. Right: A diaphanous coat of pleated silk organza. Details see Resources.

HAN FENG SPINS MA(out of silk, elevating age-old elegance into et real drama. Her signat hand pleating disti guishes everything fr small chiffon scarves to ganza wraps and "smc rings" that envelop body like a cloud. The th ty-year-old designer gr up in the picturesque C nese city of Hangzhc where silk is the major port and the people s "Heaven is here." She left for New York eight years a however, after falling in love with an American, now husband, who was teaching English there. Feng star her own business four years ago; today, working out their Manhattan apartment with a circular living ro that offers sweeping city views, Feng is poised to t on her rising stardom. She has expanded from scar into clothing and accessories as well as home sign. Indeed her washable raw-silk table linens a hand-pleated silk organza pillow shams give n meaning to the phrase "Heaven is here."

BY WENDY GOODMAN



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tter from the editor



As soon as the weather turns warm, you can practically feel the walls of your house stretching out to encompass a few feet, a few yards, or even acres of open space. The choices begin to multiply—where you sit, where you eat, where your children play are no longer determined by the harsh realities of floor plans and square footage. But for those of us eternally in the thrall of decorating, migrating outdoors hardly means escaping to the wilds of nature, at least not until you've chosen the porch and garden furniture.

This month HG considers a particular rite of summer, alfresco entertaining, deliciously romantic settings, from the Southampton cottage of Mark and ane Hampton to a Los Angeles garden pavilion by designer Craig Wright. pastimes of a less ambitious sort, we amble up a country road to the perstown, New York, retreat that art dealers Jason McCoy and his wife, Diana roughs, share with their three children, an homage to old-fashioned American mers. A modest wood cabin overlooking a lake provides a weekend refuge for bama architect Robert McAlpine, who celebrates sunset from a screened-in ebo on his dock.

The formal gardens of a Loire Valley château, hardly a carefree escape, have n designed expressly for the offstage pleasures of Rolling Stone Mick Jagger his wife, Jerry Hall. We profile David Easton, the designer of dream houses American magnates, who for his own domain chose a more modest but no dreamlike property in upstate New York, complete with a cathedral-ceilinged ter bedroom and a vine-covered porch. Because God is in the decorating ails, we also look in on perfection-conscious Barbara Barry, a Los Angeles igner, and consider a dazzling high-style assortment of lampshades.

And for a note of the eternal, there is our appreciation of Chinese blue and te porcelain, treasures that transcend the centuries and the seasons, to be ored within your own four walls.

Mary Norwood



Coming Hom

A federal farmhouse lures a New York family



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land of the *Leatherstocking Tales*. By Lin Vincent

IN THE 1868 ATLAS OF OTSEGO COUNTY, MOSQUITO Road zigzags through forested hills down to a spring-fed lake that fills a narrow glacial valley. It was here that the path's engineers, the Iroquois, met and hunted; it was here as well that James Fenimore Cooper set his stories of their history and lore and wrote passionately of Otsego Lake, his "Glimmer-glass."

Mosquito Road has long since disappeared from the maps, but its skeleton remains etched into the terrain, which is unchanged since Cooper's day. Although many of the Greek revival and Italianate farmhouses and their outbuildings are in varying states of disrepair, the quiet rural landscape, where stone walls, fences, and woodlands attest to the once-prosperous hops fields and dairy pastures of a not-too-distant agricultural heyday, still fits Cooper's vivid descriptions.

Here, near Cooperstown, New York, where the ghost of Mosquito Road emerges from the woods to overlook another glacial valley, lies Goodspeed Farm. Built in 1815 on the Hyde Clarke estate, the simple hill farm barely predates the great neoclassical Hyde Clarke family seat, Hyde Hall, which commands the north end of Otsego Lake. Hyde Hall is being restored; Goodspeed Farm was sold to help pay the bills.



Goodspeed Farm was built in 1815 on the Hyde Clarke estate.

At the time the farm went on the market in the mid 1980s, it had been maintained—more or less—by tenant farmers as a dairy operation. The barns and outbuildings were threatening to collapse, the white house and its hodgepodge of attached sheds was a near wreck, and the cultivated landscape had lost a bitter battle against briars and locusts and the home army of deer, skunks, and raccoons. Nevertheless, when contemporary art dealers Jason McCoy and his wife, Diana Burroughs, saw Goodspeed Farm in the fall of 1986, they knew their search for a retreat from the tumultuous New York art world was over.

"The farm itself was very beautiful, as desolate as it was," recalls Jason McCoy, "but it was completely uninhabitable—just short of having chickens in the living room." The McCoys responded to the beauty of the site, the simplicity of the buildings, and the fact that the house had not been significantly altered. The old architraves were in place around the doors. There were pieces of moldings and chair rails and floors. And although various details had been added or torn away over the years, enough traces remained to serve as clues for the restoration. Above all, the proportions—the very stuff of old houses—were there to lead the way through the maze of renovation.

The McCoys turned to their friend Alain Mertens, a Belgian architectural designer who lived nearby, and to John Branson, a local contractor experienced with old houses. When Mertens was called away on another project, British architect Christopher Smallwood, who later designed the McCoys' new gallery on 57th Street, was invited to share the job.

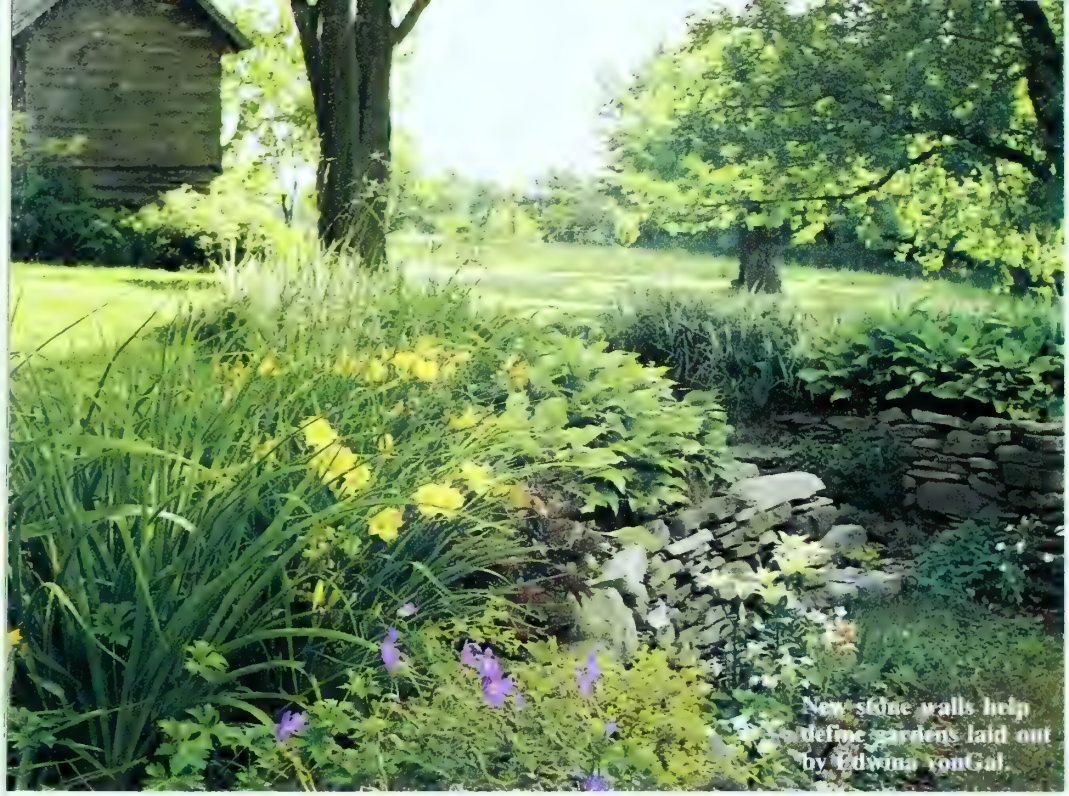
Carefully leaving the federal proportions of the house intact, the McCoys and their crew attacked the inside. "Renovating the house was as much taking away as it was adding on," recalls Jason. Then they rebuilt the house in its original style, adding a guest room and more play space upstairs for their growing brood—two rambunctious sons, Sanford and Jackson, and a daughter, Samantha Clare, on the way.

"What we looked for was a clarity in the house—to clarify the spaces," says Jason. "We took as much as possible of what we were given. What didn't quite work was a question of balance: we would add or build to match, for example, a window or a door. We took out sheds and put back shedlike stuff." They copied the chair rail fragment they found in the dining room for the entire room and duplicated the architraves around new windows and doors. They repeated paint colors they discovered inside the dining room cupboards. They kept the partition and arch that once framed a bed alcove, a rare surviving example of Dutch architectural influence in upstate New York. One exterior window became an interior one, providing a view into the hallway, once a dirt-floor shed.

In the library a wall *(Continued on page 184)*

The McCoys kept the "footprint of the house"

In the living room, *above*, a George Smith sofa, a Boston wing chair, c. 1780, from Joel Mathieson, NYC, and an American Chippendale chair are grouped around the fireplace. The McCoys found the pewter plate on the hunt table at a local auction. Sisal from Stark Carpet. *Below:* A 19th-century Spanish colonial table from Kelter-Malcé, NYC, occupies the center of the back hall, under a chandelier Diana saved from her grandmother's apartment.



New stone walls help define gardens laid out by Edwina vonGal.



Andy Warhol's silk-screen portrait of Jason in the front hall

"Things are sterile when they become too pure," says Diana Burroughs



Diana Burroughs and Jason McCoy



Lola and Molly in the front hall



A federal-style chair piped in bright pink under a collage by Leonard Stokes.



Above Jason's desk in the l a portrait of his grandfathe



The furniture in the master bedroom, *above*, is mostly 19th century, including an American bed from Bertha Black, NYC, a painted table, but the art is 20th century—notably an oil on linoleum by Jackson Pollock, Jason's uncle, over the mantel. Antique hooked rug from Cynthia Beneduce, NYC. *Below:* A pair of 18th-century French faience cows keep watch on the nerican dining table, c. 1830, while Sheffield silver candlesticks await use on a 19th-century Pennsylvania painted sideboard.





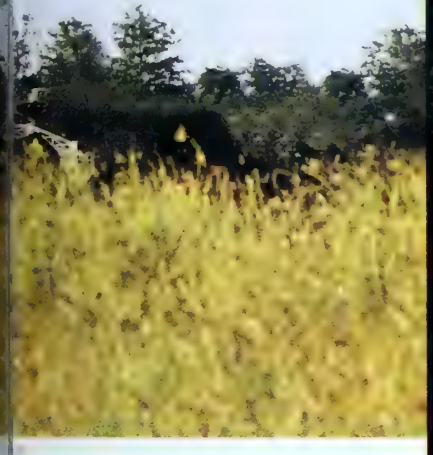
The eleven-light c
the McCoys found
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table from Joel M
The painted chair
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HE CKER USE

IF THE LATE twentieth century has a Stanford White, it might be David Easton. The stately es of America are the Easton ialty. And all the great styles istory are the Easton style.

ike a character actor, the fifty--year-old decorator enjoys ing many roles, at once archi-, interior designer, landscaper, furniture maker. "What inter- me most is the way architec-, decoration, and landscaping ogether," Easton says. "There uldn't be more than one cook ing the soufflé."

lor should the cook be rushed. le Easton is known for his abil-



o make a detailed sketch of a se and its grounds on a tiny p of paper in all of ten seconds, Easton house takes time: three nths just for the preliminary wings, another six months for

st we understand history and correct proportioning of the itecture. Only then, if we choose, e break the rules," says David on, *right*. The essence of Easton—scale, his vision—is the Crocker se. *Opposite top:* A sketch of the de. *Above:* The rear elevation.

the construction drawings, and approximately eighteen months for construction and decoration. Easton has a list of people willing to wait a year or more for his services. They don't seem to mind.

One of the reasons for Easton's popularity is that he belongs to that seasoned group of "gentleman decorators" that includes Albert Hadley, Mario Buatta, Mark Hampton, Keith Irvine, and William Hodgins. Unlike some of their younger counterparts, these men aren't ashamed to point out that comfort is every bit as important as style. And style, according to Easton, is not putting a signature look on every house he decorates; rather it is translating how the client wants to live.

Although Easton is best known for his English-inspired interiors, he prides himself on being able to adapt to any style a project demands. He even enjoys designing the occasional modern house. "Modern architecture is just another style, another flower in the garden to make a bouquet," he says. "I have enormous respect for architects like Luis Barragán, Frank Lloyd Wright, and Alvar Aalto, but little respect for postmodernism. I'd rather build a classical building and learn from it than simply stick a classical pediment on top of a modern box."

But the common thread through all his work is history and tradition. "I'm basically very American in my thinking," says Easton. "Despite influences from all over the world—France, Italy, England—I always come back to what is American. That logical thinking, comfort, and sense of place here in America. And, of course, houses that are lived in; dogs *should* be on sofas. The worst thing is to try to force a life style on a client. You can't make someone wear Givenchy if they feel more comfortable wearing the Gap."

David Easton came to New York in the 1960s to study archi-



Detail of a chimney and parapet on the Georgian-style Crocker house.

AN EASTON HOUSE TAKES TIME: NINE MONTHS JUST FOR THE DRAWINGS



The stairway, in the mind's eye, *right*, and finished, *above*.

JIM STEINMEYER



A consistent vision: Adam-style mantel, Brunschwig & Fils wallpaper.



Scenic wallpaper from Zuber creates an alluring vista in the dining room.



Easton brings his American sense of comfort and logic to the living room, which is flanked by immense windows at either end. Wallpaper from Cowtan & Tout.



The Kluge house, Albemarle, afforded Easton the chance to design one of the greatest American estates since the forties. In the library, a Regency globe and Regency-style swag and tiebacked curtains. Antiques from Doris Leslie Blau, NYC.

tecture and interior design at Pratt Institute. "After graduation I won the Fontainebleau competition and was able to study and travel in France, Holland, England, and Italy," he says. "It was a demimonde grand tour, a five-dollars-a-day whirl through Europe." It was during this trip that Easton became fascinated with British architects like Sir John Soane. "In 1965," he recalls, "nobody really knew who Soane was."

Upon returning to New York, Easton spent three years working for the decorator Edward Wormley and then landed a job as an assistant at Parish-Hadley, at the same time as Bunny Williams. Williams stayed at Parish-Hadley for twenty-two years. Easton lasted only a year and a half. In 1972 he started his own firm with Michael La Rocca, a partnership that continued for eleven years.

THE KLUGE HOUSE

Today David Anthony Easton, Inc., operates from a turn-of-the-century brownstone on Manhattan's Upper East Side which looks more like his house than his place of business. The book-filled conference room has a fireplace, chintz-covered armchairs, and walls lined with prints. His office depends on the services of forty full-time people, twelve of them architects under the aegis of Eric Smith, who will build a thir-

THE WINDO



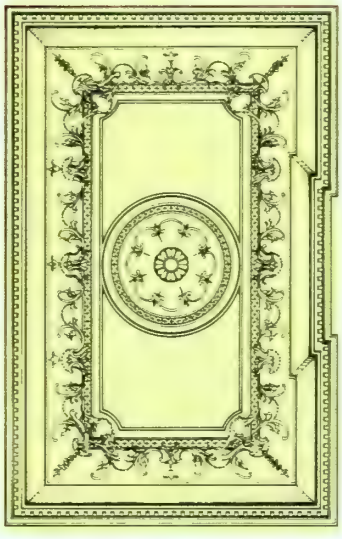
Even the lanterns in the gallery were designed by Easton.

silk curtains complement the
New Pompeii in the dining room.

CURTAINS ARE DESIGNED SIMULTANEOUSLY



Several colors of travertine, set into a star burst in the gallery floor.



Plan for the drawing room ceiling, inspired by Russborough, c. 1750.



Faux marbre Corinthian columns frame the drawing room entrance.

ty-room mansion from scratch or landscape a garden or simply freshen up a room with a new coat of paint.

He has built an international following over the years, and certainly some of the most prominent houses in this country bear his hand. He has decorated houses and apartments for John and Patricia Kluge, Milton and Carroll Petrie, and William and Helen Crocker. Among his peers, Easton is admired for being able to work with both husband and wife even after a divorce. "We become their best friends and psychiatrists," he says.

"It's hard not to form a deep friendship with David," says Patricia Kluge, the former wife of John Kluge. "He becomes a part of your life." Mrs. Kluge recalls their first meeting. It was teatime at the Helmsley Palace in Manhattan. She was looking to build an enormous complex in Charlottesville, Virginia. "This was a chance to design one of the greatest estates in America since the 1940s," Easton says.

Easton and Kluge sketched Albemarle House on the back of a napkin. In an hour and a half it was all designed—a forty-five-room American-style Georgian house with a chapel, on an estate that would include stables, a greenhouse, and barns. And it was built exactly as it was first drawn. In addition to the Charlottesville house, Easton also designed *The Virginian,* John Kluge's 204-foot boat, which sleeps twelve and accommodates a crew of sixteen.

"He brings to the table so much more than the average decorator," Patricia Kluge says, particularly his knack for listening to his clients and not simply imposing his own ideas. He likes to get everyone involved. If he believes a house should be done in a certain style, he will take his clients to see other examples of that style, whether in his own backyard or halfway around the world. "He's supportive and adapts to your needs," she adds. "A certain kind of magic happens when we work together."

Another Easton enclave, built on the Eastern Shore of Maryland for real estate developer William Crocker and his wife, Helen, includes a 16,000-square-foot house, a barn, stables, two staff houses, and a pool and pool house. "The plan was loosely based on the historical precedent of Mount Airy in Virginia," Easton says. Yet in its details, such as insulating glass windows treated to block ultraviolet light, it's as much a twentieth-century house as an eighteenth-century one.

Easton's favorite projects are those, like the Crocker house, that involve him in every aspect of the design process, from choosing the land and arriving at the right architectural style to building the house, landscaping the gardens, and furnishing rooms with bedside tables, sheets, and dinner napkins. During the process Easton will make countless trips, here and abroad, to study the style.

"Traveling," says the decorator, "is a constant learning process—seeing houses all over the world and working with different craftsmen. For mosaics and lacquer I go to Venice. For mantels and boiserie it's Paris. Hardware and lighting fixtures I find in London. Hungary and Portugal are where I have carpets made. And Amsterdam is where we do work for the boats we design."

Easton's team of architects and designers is like a well-rehearsed chamber music group. From the inception of a house, decorators, architects, and landscape architects are brought together to work out every detail, down to the doorknobs. For instance, when a room is in the design stage, the windows and curtains are designed simultaneously. As soon as ground is broken for a house, shopping trips for furniture begin. Fabrics and paint

THE FALK HOUSE

Encyclopedia of a Style

BOOKS OF PHOTOGRAPHS AND DRAWINGS OF THE CAPE DUTCH STYLE, WHICH EASTON PREPARED IN SOUTH AFRICA, INSPIRED A NEW HOUSE FOR MR. AND MRS. RALPH FALK II IN SALT LAKE CITY.



Eight entrances show variations on the style unique to Cape Town.



Photograph and measured drawing of a house called Stellenberg.



Six treatments for side ga dating from 1760 to 182

Easton and James Steinmeyer's house in Haverstraw, New York, includes a small guest-house. A bronze armillary sphere brings focus and architectural strength to the garden.

THE EASTON HOUSE



the kitchen, ...ects folk ...ings, a ...ection of ...pper cook... ...ks and ...andsomely ...ccented ...rangement ...plate...



colors are selected for each roo
Color-coded notebooks are use
record furniture, fabrics, pa
samples, and objects. Furnit
plans are drawn up and models
constructed. From these Jan
Steinmeyer, the office artist in
idence, paints watercolors of e
room so clients can easily visua
their new home.

Carroll Petrie recalls the f
time she visited Easton's of
more than ten years ago. "Wh
got there, I was greeted by Li
his dog," she says. "I was so c
tivated between meeting Da
and his cozy office I never war
to leave. There was an inst
chemistry between us."

"With David things are on
ing," continues Petrie, who
worked with Easton on two ap
ments in New York, a house
Southampton, and an apartmen
Palm Beach. "There's alw
someone from his office on han
help, even if it's just to get
house ready for a dinner party."

Right now, Easton finds him
all over the globe: "I guess I ha
certain wanderlust. I can't s
traveling." His current project
clude a northern Italian stu
house in Caracas, a Cape Du
house in Utah, a modern house
a contemporary art collector in
Francisco, and a Bahamian-s
house in the Caribbean.

"I've gotten used to sleepin
a different bed in a different co
try every night," Easton says.
this point, his clients expect n
ing less. "David has that kin
high-level energy that ne
stops—*never*," says Petrie. "H
always on the road. But when
need him," she adds, "he alw
manages to be there." ♠

"HOUSES SHOULD BE LIVED IN. DOGS *SHOULD* BE ON SOFAS"



In Easton's bedroom, *above left*, a Italian model of a baroque church forms the centerpiece of another skillful arrangement above an 18th century chest; the chairs are Goth revival with cushions in a Brunsch cotton. *Left:* Iron and oak chairs a a lantern from Mill House Antiqu Woodbury, on the guesthouse por

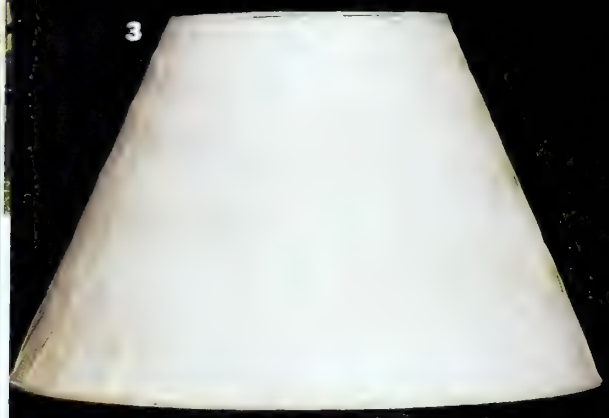


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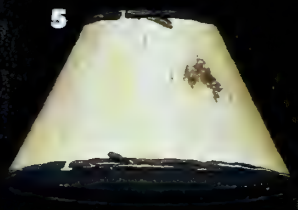
SHADES

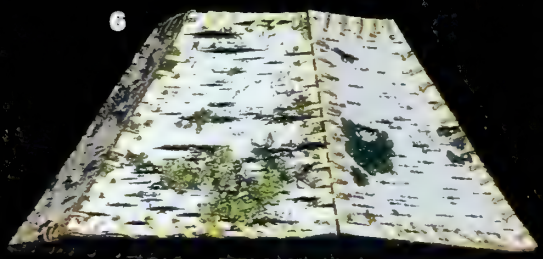




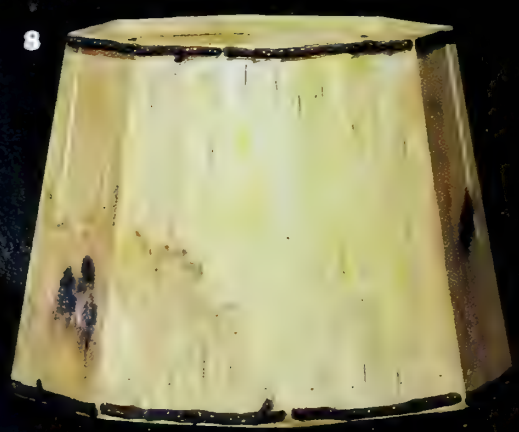














The latest shades steal the limelight. **1.** Square leather-lashed parchment, $135, from Jonal, NYC (212) 879-9200. **2.** Shirred silk with ruched edge, to the trade to order from Ruth Vitow, NYC (212) 355-6881. **3.** Woven paper, to the trade to order from Abat-Jour, NYC (212) 753-5455 by appt. **4.** Pleated silk with gallery, $250, from Charlotte Moss & Co., NYC (212) 772-3320. **5.** Faux bois candleshade, $50, from Whispering Pines, Piermont (914) 359-6303; Delray Beach (407) 274-6950. **6.** Birch bark laced with raffia, $75, from Whispering Pines, Piermont (914) 359-6303; Delray Beach (407) 274-6950. **7.** Hand-fluted antiqued parchment, $34, from Cranberry Hill Custom Lighting, Cape Neddick (207) 363-5178. **8.** Octagonal faux grained cedar, $150, from Whispering Pines, Piermont (914) 359-6303; Delray Beach (407) 274-6950. **9.** Cut and pierced paper, to the trade to order from Abat-Jour, NYC (212) 753-5455 by appt. **10.** Brass mesh, $200, by David Landis, for dealers (212) 563-7568. **11.** Hand-stenciled stars from England, $55, at Gracious Home, NYC (212) 517-6300. **12.** Hand-painted stripes, $80, from Jonal, NYC (212) 879-9200. **13.** Shirred and fringed silk candleshade.

Produced by Deborah Webster



$100, to order from Bohn Bohn, NYC (212) 874-2951 by appt. **14.** Square hand-painted faux leopard, $150, from Jonal, NYC (212) 879-9200. **15.** Square birch bark, $95, from Whispering Pines, Piermont (914) 359-6303; Delray Beach (407) 274-6950. **16.** Football-shaped silk candleshade with ruffle, $100, to order from Bohn Bohn, NYC (212) 874-2951 by appt. **17.** Hand-cut découpage, $210, to order from Oriental Lamp Shade Co., NYC (212) 832-8190. **18.** Hat-shaped skirted silk, $250, to order from Bohn Bohn, NYC (212) 874-2951 by appt. **19.** Tangerine beaded glass, $325, to order from Hazel Hammond, NYC (212) 473-2500 by appt. **20.** Beaded-glass cone, $350, to order from Hazel Hammond, NYC (212) 473-2500 by appt. **21.** Hand-painted leopard-spotted coolie in three colors, $95 ea., from Jonal, NYC (212) 879-9200. **22.** Beaded-glass "madhatter," $375, to order from Hazel Hammond, NYC (212) 473-2500 by appt.

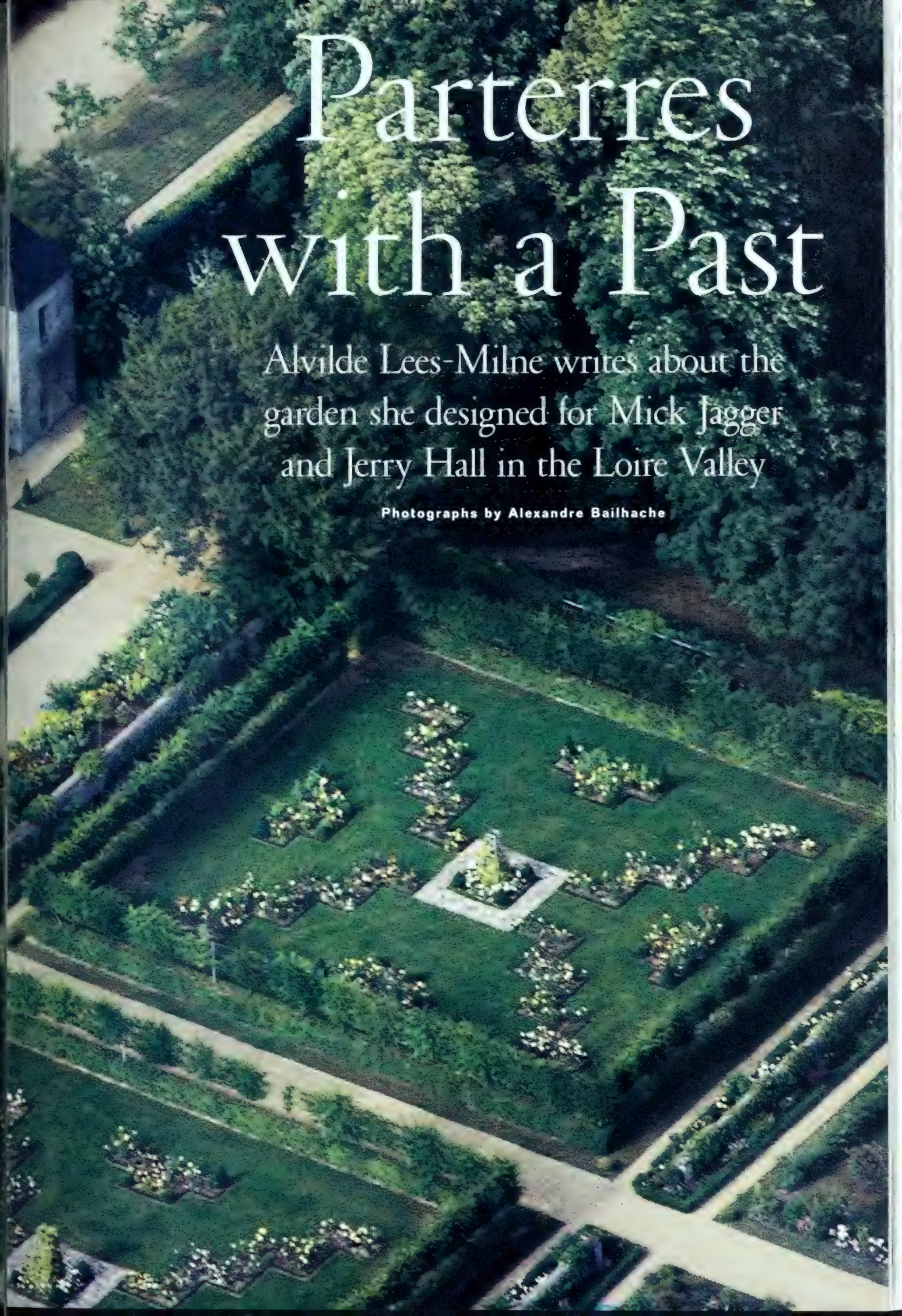


The south front of La Fourchette, an 18th-century château, aligns with the central path that runs between parterres of roses and lawn enclosed by pleached hornbeams. Climbing roses grow against the terrace wall to the left of the double staircase and espaliered peaches and nectarines to the right.

Parterres with a Past

Alvilde Lees-Milne writes about the garden she designed for Mick Jagger and Jerry Hall in the Loire Valley

Photographs by Alexandre Bailhache





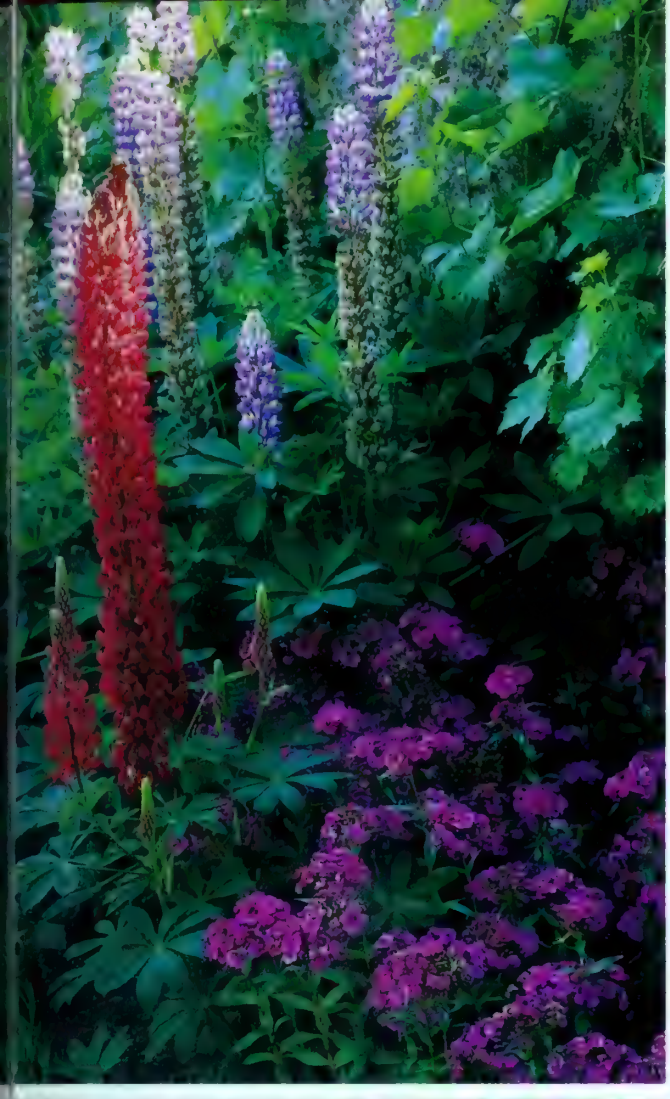
"HOW WOULD YOU LIKE TO MAKE A GARDEN IN France for Mick Jagger?" This astonishing suggestion came from a mutual friend a few years ago. At the time I thought it must be a joke since Mick Jagger and I had never met and our worlds were poles apart. However, flattered and intrigued, I went to the Loire Valley to see the property, La Fourchette, and meet the new owner. From the start I knew I *must* do the garden. Not only had the place a magical quality, but Mick and Jerry Hall charmed me with the sincerity of their desire to bring the timeworn château and garden back to their former glory. I was pretty well given a free hand, the only brief being not to introduce too much formality and topiary. I think Mick hoped his new garden would take shape instantly and that the young trees and shrubs we planted would pop up to full maturity overnight. Alas, that never happens, as all serious gardeners know.

La Fourchette covers several acres, some cultivated, some not, in the heart of château country north of Amboise. Mick and Jerry's château, built of a mellow local limestone, is eighteenth century. They have converted a much earlier stone structure on one side of an adjacent graveled courtyard, originally a chapel, into guest rooms; on another side is an ancient pigeonnier where the autumn apple crop is stored. In the seventeenth century Madame de Maintenon is said to have visited a house on this site, long since vanished, which reputedly belonged to the family of her first husband, the poet Paul Scarron.

Some years later, in a letter to her friend Madame du Deffard, the duchesse de Choiseul praised La Fourchette's fine old chestnut trees. Fine avenues of chestnuts still flank the château on its high terrace. But when I first saw the garden that stretches out below the terrace in front of the house, it consisted of vines, vegetables, a lot of ragged grass, and general chaos. Fortunately, low stone walls and some gravel paths had endured to outline a symmetrical framework.

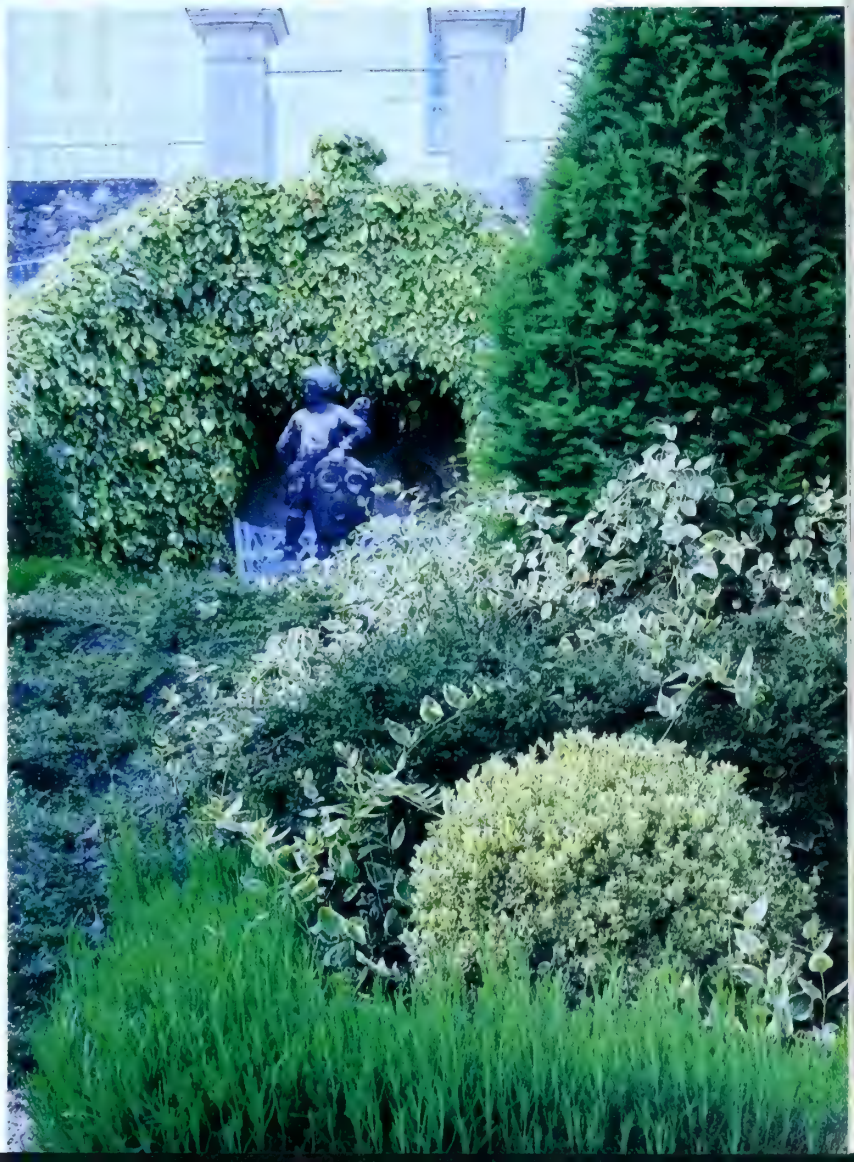
Little by little, my plans for the garden began to take shape. I found good shrubs for sale at Kerdalo, Prince Wolkonsky's remarkable garden in Brittany;

In the foreground, *above*, roses line the château terrace. One level down, clipped box domes and *Hibiscus syriacus* standards punctuate islands of lavender edged in dwarf euonymus; varieties of *Rosa rugosa* bloom in the borders flanking steps to the lowest level. There, trellised pyramids of golden ivy at the centers of the rose parterres and jets of water in the four rectangular ponds beyond compose a symmetrical ensemble set off by woods and fields. *Opposite, clockwise from top left:* Russell hybrid lupines tower at the base of a vine-clad wall. Mick Jagger pauses on a garden walk. Contrasting foliage enhances the sculptural effect of hedges and shrubs. Roses climb an arbor designed by Alvilde Lees-Milne.











Behind a four-foot hedge of esp
apples, the garden's east wall su
profusion of climbing roses. Am
varieties, both old and new, are
Bay', 'Constance Spry', and 'Al





Peonies, including the dark 'Dr. H. Barnsby', flower beside a lawn near the douve, or moat, which is hidden in a grove of trees at the southern end of the main garden. The ducks, like the sheep that graze in fields outside the garden walls, are reminders of the informal rural scene that is also part of everyday life at La Fourchette.

one or two local nurseries supplied the more elementary things, such as lavender, fruit trees, and the dwarf euonymus the French call fusain; and I ordered a quantity of shrub roses, old and new, from England. But because the renovation of the château—the laying of water pipes, the digging of drains, and so forth—constantly got in the way after work on the garden had begun, plants had to be shifted and allowed to resettle. Moreover, the soil is alkaline and quite porous, and the Loire Valley climate is tricky: the summers are long, warm, and dry, and the winters can be cold and damp. Three severe winters took such a toll on new shrubs that we needed to replant repeatedly.

Now, however, neat pyramids of Irish and English yew and large balls of box and variegated holly firmly punctuate the garden's simple geometry. The central axis is a straight gravel walk that leads south from a horseshoe staircase at the edge of the château terrace and down to a canal known as the douve, or moat. On either side of the path, tall pleached hornbeams—the lower parts of their trunks concealed by four-foot hornbeam hedges—frame two parterres enclosing lawns and beds of yellow roses. At the center of each enclosure the golden variegated Persian ivy *Hedera colchica* 'Dentata Aurea' grows up a tall trellised pyramid surrounded by the old white rose 'Gruss an Aachen'. The wooden pyramids were built by the same excellent local carpenter who made the seats, arbors, tubs, and summerhouse I designed for La Fourchette.

Later additions, along the east and west sides of the garden beyond the pleached hornbeams, are tunnels of laburnum, wisteria, and clematis underplanted with bulbs of every description. Cross-axial paths are now lined with cordon apples underplanted with lavender, which also provides a fragrant edging. (The

I think Mick hoped his new garden would pop up to full maturity overnight



A turbaned stone soldier leans on his shield in the grotto under the horseshoe stairs, a welcome retreat from the summer sun. Lavender edging softens the base of the walls, and the variegated Persian ivy *Hedera colchica* 'Dentata Aurea' brightens the shade. The eye-catcher at the end of the axial path is a latticed pavilion built near the douve.

bees at La Fourchette produce a wonderful lavender-scented honey, which is used in the château kitchen.) A variety of herbaceous plants—lupines, species geraniums, sedums, delphiniums, asters, and lady's-mantle, among others—grow beneath the low weathered walls in borders close to the upper terrace. These beds do not really constitute full-blown herbaceous borders in the English sense, something French gardeners accustomed to spare formality have never entirely comprehended, yet in late summer the plantings take on a rather romantic disarray. My partner, Jim Honey, regularly goes to La Fourchette to oversee new planting and help maintain the English influence.

On one of my own early visits to the château, walking through long grass beyond where the rose parterres now lie, I discovered the vestiges of four small rectangular ponds which, presumably, had once been used for irrigation. They are now fully restored, with an upright Irish yew at each corner and a jet of water splashing gently at the center of every pool. Other welcome survivors, closer to the banks of the douve, are the old pear trees, which I have interplanted with peonies and roses, and the mass of *Cyclamen hederifolium* which has self-sown in the rough grass under old hornbeams where wild narcissus and tall cowslips thrive as well. A less agreeable remnant of the past was a huge rotting lean-to greenhouse at the very entrance to the garden. I desperately wanted to get rid of it, but the national commission known as the Monuments Historiques, which controls landmark buildings, insisted it must remain. Today, after complete renovation, the greenhouse supplies seedlings for the gardens and potted plants for the château.

The flowers are Jerry's favorite part of the garden. She likes to gather all sorts of bouquets by the armful to arrange indoors—I am now putting in new cutting beds for her—and has become an expert at deadheading the many roses. Mick, who spends as much time at La Fourchette as his busy life allows, often takes notes in the garden, jotting down questions for me about particular plants or suggesting ideas for the future. He is especially fond of trees, and one can see his influence in a large field to the west of the parterres which we have planted with red oak, liquidambar, lime, birch, willow, and poplar. I am glad to see that, even when trees do not mature quite so quickly as he might wish, Mick has learned to find satisfaction in watching his garden grow. ▲





Sara Jane in Manolo's beaded dress and dancing shoes.

FANTASTICAL FURNITURE ON A MONUMENTAL SCALE SEEMS TO TAKE SHAPE IN FR of your eyes as you open the door of the Tribeca work space/showroom of desig Manolo and Arnaldo Ferrara. Made of recycled wood, wheels, and hinges, Ferra massive thrones and tables move and change dimension. "I think it's very futuri he says of his work, "but the material that is available to me at this moment mak look medieval." Cuban-born Manolo and Venezuelan-born Ferrara met in New Y in 1985. Four years later they opened Silencio, an East Village restaurant where ev thing was for sale, including Ferrara's furniture and Manolo's hats and accesso Now Manolo has ventured from millinery into what he calls "ready couture," sh ing his romantic creations on runways Ferrara endowed with curves like those woman's torso or a river. When the two are not busy with clients and collections, take off for the cottage they are building in Venezuela. "It seems to grow right o the rocks and trees," says Manolo. "The furniture," adds Ferrara, "is already m All you have to do is drag it from the forest floor." **Wendy Goodm**

Made in Tribeca

nturier" *ht*, drapes Veronica space ith Arnaldo o created City desk ite Venus ms throne *pposite*, e cork-ball ats, and necklace od beads 's work. In und, Louis 40s mural of Naples. Resources.



's Towers of Babel seat.



Ferrara's tree-bark eyeglasses and Manolo's mica and brass belt.



Ferrara with his door for Omar, an agent for makeup artists.





l spectrum llows—from hrome hue e walls of ving room e lemon and r chevrons ed on the and the shades of lk fabrics— es a radiant onment, *site*, for the ranging tions of Los les antiques rs Margaret oel Chen, with daughters, and a. Details esources.

LIVING IN TECHNICOLOR

Strong hues unite the varied collection of antiques dealers Joel and Margaret Chen

By Michelle Huneven

Photographs by Dominique Vorillon

Produced by Pilar Viladas

WHEN ANTIQUES DEALER JOEL CHEN AND HIS WIFE, Margaret, set out to renovate their Tudor-style brick house in Los Angeles's historic Hancock Park, they faced a challenge particular to L.A.: how to turn multiculturalism to aesthetic advantage. "Our design dilemmas," says Joel Chen, "were both a product and a reflection of life in this city."

Diversity was not an issue eighteen years ago when the Chens, then newlyweds, opened their Melrose Avenue antiques shop: they sold only Asian porcelains. Joel and Margaret—who were born in Shanghai, raised in Hong Kong, and met in California—launched their business and their family simultaneously. Fortuitously, porcelain sold very well indeed. When decorators began seeking greater variety, the Chens accommodated them; soon the shop was

crammed with antiques from three continents.

"Our own taste kept growing and changing with the business," says Joel. At first the Chens collected only porcelains and decorated their house with muted colors and simple furniture to showcase their finest pieces. But after sixteen years of increasingly eclectic acquisitions, their original decorating premise no longer worked. The house, Margaret recalls, was "beige and white with piles of things everywhere."

The transformation began in the backyard with the installation of a swimming pool and brick patio. Then walls began to fall, and the family room and the kitchen doubled in size. As soon as the construction was complete, Joel, in consultation with Margaret, went to work. "I believe anything goes—together. It's a question of making it fluid," he says.

His inspiration was color—serious color, forceful enough to absorb and mediate the dramatically different styles and origins of their favorite pieces. The first splashes of color appeared underfoot, with large geometric designs in yellows, black, and white that were adapted from pop art by designer David Speaks and painted on the floors of the entry and the living, dining, and family rooms.



"I believe anything goes—together," says Joel Chen

Next came the dining room walls, which were painted the shade of ripe persimmons, a hue intense enough to unify such unlikely housemates as an eighteenth-century Dutch marquetry cabinet, seventeenth-century Italian gilt Corinthian pillars from the Hearst castle at San Simeon, Biedermeier-style chairs of Joel's design, and a radiant blue and white porcelain fishbowl from the Qianlong period, 1736–96.

Joel then turned to the living room, which became yellow—all yellow. Chrome yellow walls. Canary yellow silk on custom sofas and chairs. Lemon yellow pillows. Yellow-striped taffeta curtains. Enveloped in this exuberant glow are two eighteenth-century Chinese black lacquer cabinets with polychrome painting, a gold-leafed Parsons table, a seventeenth-century Korean table inlaid with tortoise and mother-of-pearl, and a George McNeil canvas.

While color worked admirably as a unifier, it did not resolve every design problem. As the work progressed, Joel felt a need to subtract rather than add objects. Much to his surprise he found himself hauling things back to the shop or the warehouse. "Eighty percent of what we had collected we ended up not using," he says. He still sounds surprised.

But if he lost the satisfaction of sheer accumula-

A Ming dynasty bronze vase full of yellow tulips, *above left*, rests on an antique Korean table in front of a banquette designed by David Speaks and upholstered in a Christopher Norman taffeta. *Opposite:* In the dining room Biedermeier-style chairs with chartreuse seats punctuate the reds, blacks, and golds of the Chens' Dutch marquetry cabinet, the 17th-century gilt column, and the rich fabrics from Nobilis-Fontan, Clarence House, and Kent-Bragaline





tion, he gained the pleasure of achieving ideal combinations. "When I put two different objects together and make them work," he confides, "that is a moment of great joy." In the family room, for example, he began with a simple boxy sofa designed by Speaks and a 1954 painting by Edward Dugmore. Then two Venetian neoclassical gilded chairs "turned everything around," he says. When he introduced bold vertical stripes on the curtains, the sofa, and mounds of pillows, he recalls, "a timelessness set in." Today an eighteenth-century English marble lion reposes on the black granite coffee table, and a second-century B.C. Roman marble torso once owned by studio magnate Jack Warner stands beside a Biedermeier sofa.

Upstairs the mood is more tranquil—"Margaret felt the color should be quieter where we sleep," says Joel, "and I eventually agreed"—but his penchant

Manuel Canovas stripes in primary colors lend an informal and decidedly contemporary air to the family room, *above*, despite its ebonized Biedermeier sofa and Regency gilded chaise, *left*, and artworks that range from a 2nd-century B.C. Roman torso to an 18th-century English marble lion and a New York School painting by Edward Dugmore.

for verticality remains. In the master bedroom the walls are covered in a subtle beige and white stripe that sets off a faux leopard French sofa, a curious eighteenth-century Venetian torchère in the form of a monkey, and two China trade paintings.

There are more stripes in sixteen-year-old Bianca's room, this time bold blues and greens on the sofa and the bed. A high school senior, she does her homework on a nineteenth-century Italian desk. "The girls grew up with antiques," says Margaret. "They've never broken a thing." And when their friends come to visit? "We hold our breath," she says laughing. So far eight-year-old Fiona is the member of the family the least impressed by antiques. "She likes new things," sighs her mother. "She has a floral duvet on an antique English country bed," adds her father, "but underneath is Sleeping Beauty or Mickey Mouse." ♠



The Chens' bedroom, *above*, combines a French sofa, a 19th-century American chair, and an English tray table with Han dynasty pieces—among them a lamp base and two pottery dogs—and a Chinese porcelain garden stool. Sisal from Stark Carpet. *Right:* Fiona romps in a field of flowers from China Seas on her 19th-century bed.

Joop at the Top





German fashion designer Wolfgang Joop's Manhattan penthouse is the essence of ...ern urbanity. By Wendy Goodman

...ographs by Oberto Gili Produced by Babs Simpson

In Wolfgang Joop's sky blue living room, a bronze framed mirror reflects a 1929 portrait by Tamara de Lempicka and Joop himself, in a suit and tie of his own design and a Comme des Garçons shirt. *Opposite:* The fireplace is flanked by Jean Royère chairs in Clarence House velvet. Details see Resources.

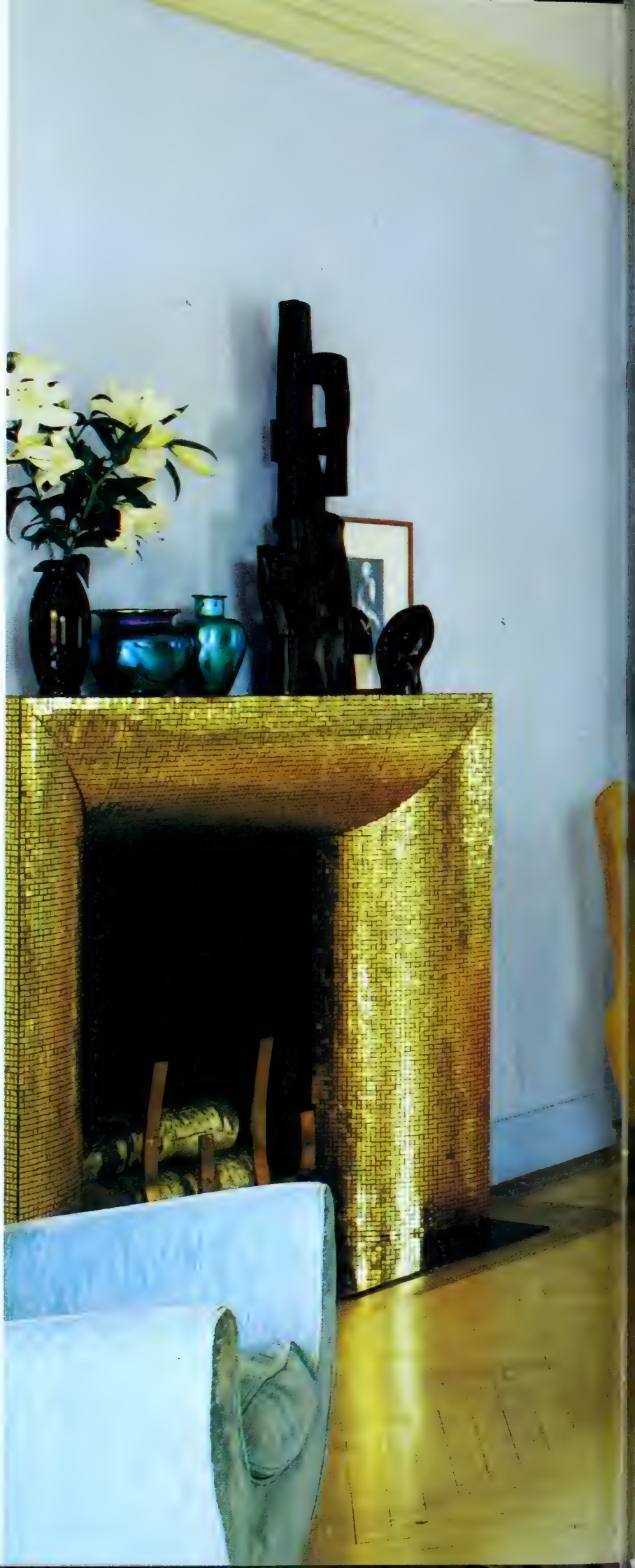
WOLFGANG JOOP IS NOT THE RE-tiring type. At home in Germany he has such a high profile that only Chancellor Helmut Kohl has a higher recognition factor. Now that the fashion designer's fragrance line has been introduced in the United States by the Lancaster Group, his name—Joop!—and movie-star looks jump out from every magazine. So it's not surprising that when he bought Bill Blass's former New York penthouse apartment overlooking the East River, he was determined to put his own mark on it.

"I wanted to feel that it's my own nest," says Joop. "It was already wonderfully decorated. It reminded me very much of England. But I wanted something fresh, which is my own idea of America. I think we need a new fresh spirit in the nineties—and that's what I need for myself, too. That's why I wanted to do everything new."

Today all traces of Anglophilia have been erased by six months of rigorous renovation masterminded by New York architect Brian Kaye and Texas-born decorator Kevin Gray, who works with Joop's Hamburg architect, Peter Preller. The result of this confident collaboration between designers and client is a coup: a distinctly modern apartment with an air of serenity and a sense of humor.

Its spirit reminds Joop of his childhood and movies by Jacques Tati. "People were really modern then," he says. "The late forties and early fifties have more appeal for me than art deco, which I find a little bit cold."

There's nothing cold about the apartment's bold color, its remarkable 1950s French furniture, or the



An 18th-century Venetian console table from H. M. Luther Antiques, NYC, keeps eclectic company with a 1940 Lempicka work, *Girl with Teddy Bear*, and furniture by French masters of the 1950s, including a terrazzo and steel coffee table by Jean Prouvé and a Royère chaise in a leopard velvet from Christopher Hyland.

"A fifties console would have ruined the room," says decorator Kevin Gray





Royère's sofa with Yoyo legs, *left*, from DeLorenzo 1950, NYC, in chenille from Ian Wall rests under Henry Delmotte's *La Famille*, c. 1940. The gold-leaf lamps are also by Royère, as is the unique Lianne lamp in the dressing room, *below right*, near an Irving Penn photograph. *Below left:* A pair of Danish linen presses hold vases from Gordon Foster, NYC, a Mapplethorpe photograph, and a wood pitcher by Alexandre Noll. *Opposite:* In the library one of Joop's Serge Mouille lamps lights a 1950s desk by Charlotte Perriand and Prouvé's leather and steel chairs, all from DeLorenzo 1950. Satchel by Joop!

"I wanted something fresh, which is my own idea of America," says Joop







twists that endow the decorative scheme with such energy. In the living room, for example, sky blue walls set off a pair of chairs and a leopard-print chaise by Jean Royère, a terrazzo and steel coffee table by Jean Prouvé, a 1920s portrait by Tamara de Lempicka—and an eighteenth-century Venetian console, resplendent in coral and gold leaf. "The console throws the



room, but it should be thrown," says Gray. "If we had had a fifties console, it would have ruined the room. Some people are shocked by it, but Wolfgang's a shocker."

To Joop, collecting pieces to live with is like putting together a guest list for a party: "If you are inviting people with character, then they will all fit together. It's the same in decorating. If every piece is of good quality, has a spirit, then everything will work together."

His first purchases for this apartment were Serge Mouille lamps he bought from New York dealer Tony *(Continued on page 183)*

A steel and wood screen made in 1957 by American artist John Risley dominates one wall of the master bedroom, *right*, while an imposing Noll wood carving stands beside one of three tables by master craftsman George Nakashima. Arne Jacobsen chairs, *above*, frame a Noll table under a one-of-a-kind wall-mounted lamp by Mouille. Bedspread from Portico; sheets, Ad Hoc, both NYC.





Kangxi vases and an 18th-century dish line a shelf designed for blue and white china in Whistler's Peacock Room, 1876–77, at the Freer Gallery of Art. *Opposite below:* Salvaged from a 1690 shipwreck, Chinese export porcelain lids (and the jars they fit) were auctioned last year at Christie's.

BLUE AND WHITE WALL TO WALL

Over centuries, porcelain enthusiasts built rooms around their passion

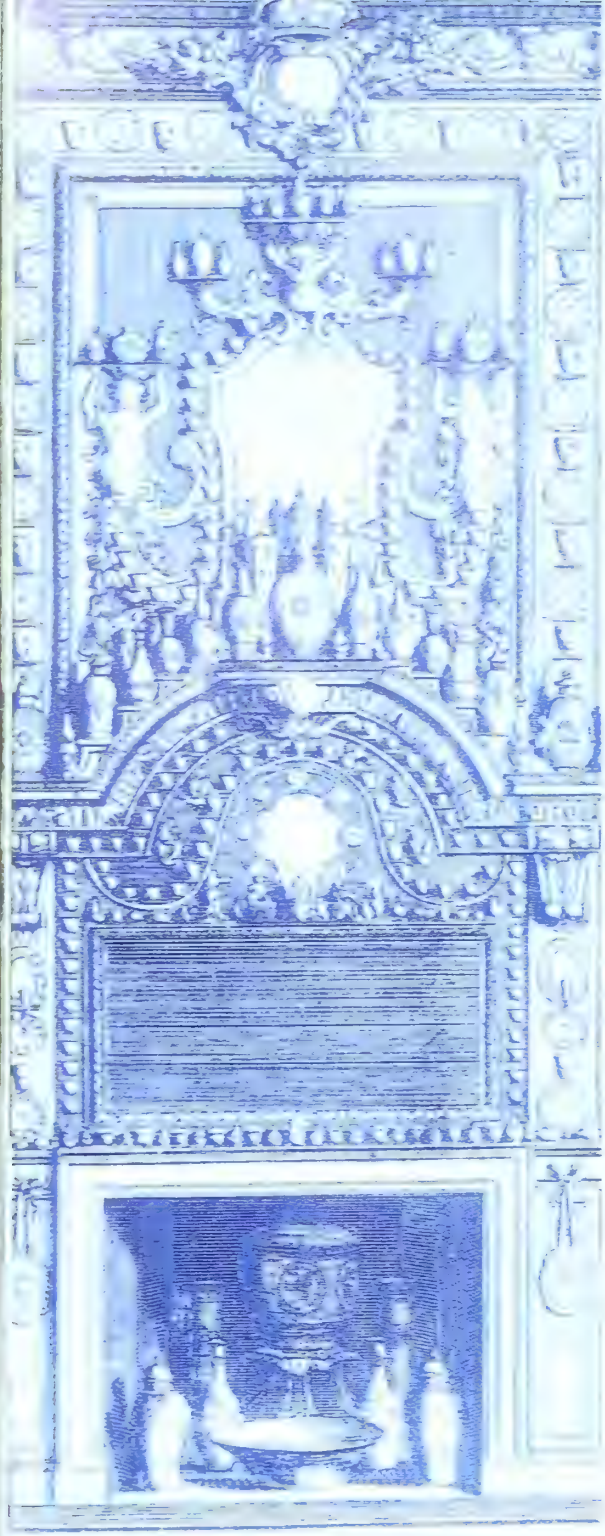
By Stephen Calloway

WHEN THE FIRST PORCELAINS OF the East reached Europe in the late Middle Ages, they must have seemed like artifacts from another planet. The fascination of these rarities lay not just in their exotic forms and colors but also in the technical mystery of their making. Even in the sixteenth and early seventeenth centuries such pieces as found their way to the West were enshrined as individual specimens in "cabinets of curiosities." But as more ceramics from China and Japan became available, collectors began to aim at effects of profusion and opulence. Like the tulipomania that gripped Holland in the 1630s, chinamania seems to have held half of Europe in thrall, and the creation of whole rooms decorated with ornate arrangements of porcelain became an obsession of the baroque era.

The Dutch and British East India companies were not slow to realize the great potential market that awaited shipments of ceramics from Japan and southern China, especially the fabled blue and white export wares made in the reign of the emperor Kangxi (1662–1722). The scale of the China trade was revealed three years ago when salvagers raised the cargo of a sunken Chinese junk probably bound for a Dutch port in Indonesia in 1690. On board were more than 28,000 pieces of blue-and-white, handpicked to supply the European fad for lining shelves or mantelpieces with vases, goblets, and jars.

The most sumptuous of early chinamania rooms was the Porzellanzimmer created by Frederick III of Brandenburg at his residence outside Berlin. An engraving of 1733 shows Asian porcelains covering walls, cornices, and columns. Similar ensembles appear in designs for chinoiserie rooms by the Huguenot decorator and architect Daniel Marot, who found patrons at the court of William of Orange. At Honselaersdijk he installed a china room for William's consort, Mary, who was deeply afflicted by the mania. When William and Mary became king and queen of England, Mary grouped Asian pieces and delft imitations all over the royal palaces. A drawing by Grinling Gibbons shows his idea for a carved chimneypiece at Hampton Court with spaces for blue-and-white. In the early eighteenth century, when the enthusiasm for china showed little sign of waning, few collec-





The chinamania of the baroque era seemed to hold half of Europe in thrall

tors can have rivaled Augustus the Strong of Saxony. He intended to display his 20,000 or more examples in a vast "Japanese palace" at Dresden and eventually devoted much of his fortune to experiments by his alchemist, Johann Friedrich Böttger, the first Westerner to make true porcelain.

By the later eighteenth century the collecting of Asian porcelain had become so widespread that it lost its rarefied chic. Pieces were still used to add authenticity and color to rococo chinoiserie rooms, but the taste for showy profusion gave way to a desire for order and restraint. Many an American house in the colonial and federal periods could boast Chinese export porcelains, but these were generally chosen for their usefulness. Though often ornamented with discreet family insignia and monograms, they were displayed—if at all—soberly ranked in cupboards.

Ironically, it was an American (albeit a highly Europeanized one), the painter James Abbott McNeill Whistler, who played the leading role in bringing massed blue-and-white back into fashion in the late nineteenth century. After years of living with Parisian bohemians, Whistler had arrived in London, where his artistic talents and waspish wit won him friends and enemies in about equal numbers. Closest among his friends was the Pre-Raphaelite painter-poet Dante Gabriel Rossetti, who, like Whistler, scoured junk shops in search of exotic bric-a-brac, Japanese prints, and the china the two artists simply called "blue."

What had begun in the late 1860s as a dilettante amusement had by the mid seventies become a major influence on taste. Chinamania was back. The aesthetic movement grafted the oriental onto Pre-Raphaelite medievalism to create a new religion of beauty that revered the obscure, the rare, and the precious—the gospel Oscar Wilde would preach on his American lecture tour. The Scottish man of letters Andrew Lang caught the mood of the time in verse with his *Ballades in Blue China*, and in a wickedly funny drawing George Du Maurier showed a long-haired aesthete vowing to "live up to" a piece of china.

As a result of his reputation as a collector of porcelain, Whistler became involved in two projects that linked his art and his connoisseurship. The first scheme was the production, in 1876–77, of India ink drawings to illustrate the catalogue of a collection of blue and white "Nankin" porcelain assembled by the smart dealer-about-town Murray Marks. In imitation of Whistler's famous breakfasts served on blue-and-white, Marks threw a celebratory dinner for the catalogue's publication at which the food was chosen for the color harmonies it would strike against the azure of porcelain.

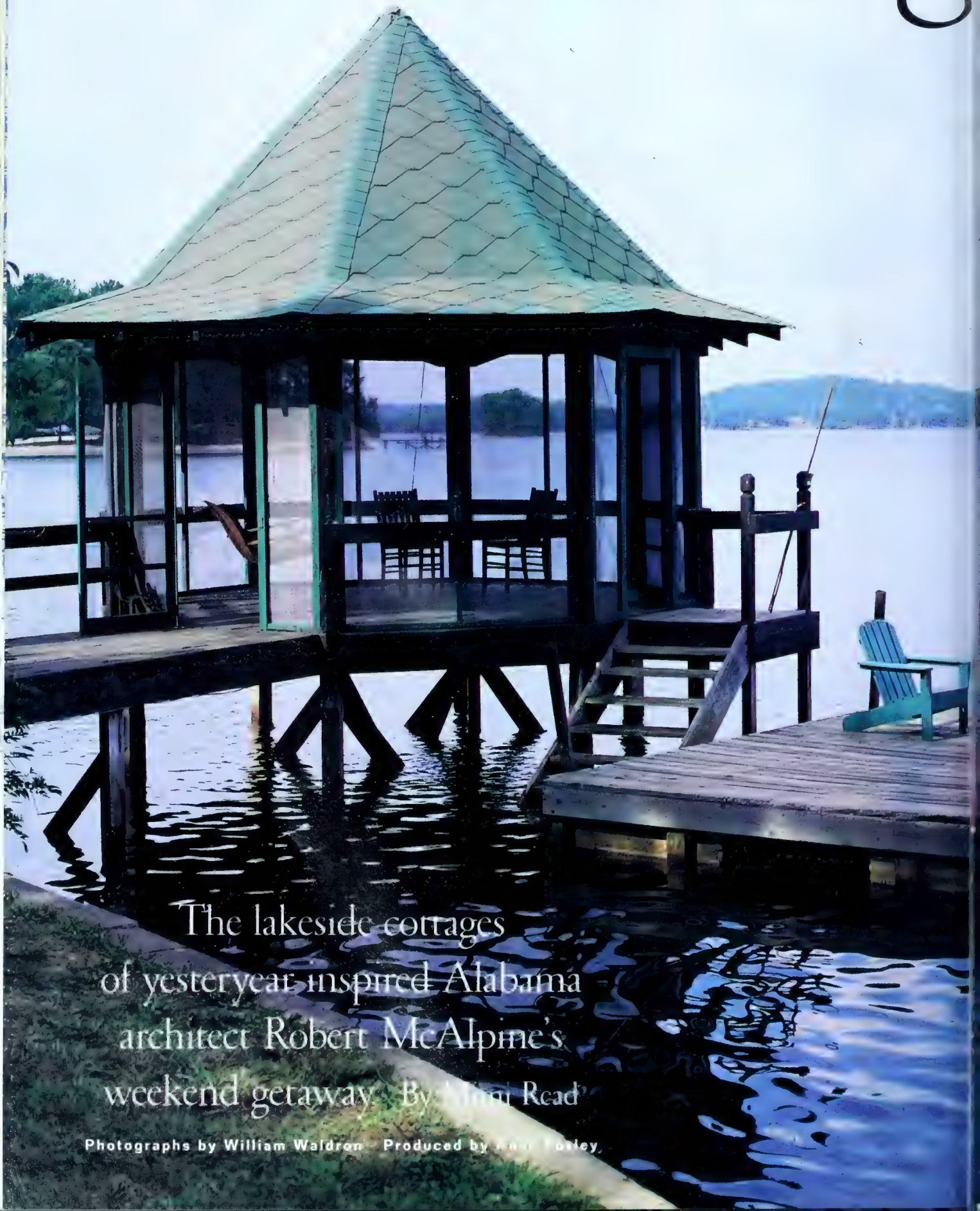
If the catalogue led to a private comedy of manners, Whistler's other great undertaking of these years, the creation of the Peacock Room (which he dubbed *Harmony in Blue and Gold*), became a drama played out in the full glare of publicity. In the mid 1870s shipping magnate Frederick Leyland had had his London dining room decorated in Anglo-Dutch style as a backdrop for hundreds of pieces of blue- *(Continued on page 182)*

Whistler drew a bottle, *below*, for *A Catalogue of Blue and White Nankin Porcelain*, 1878. *Left:* A design for a porcelain room by Daniel Marot, c. 1710, shows the dense display of matched sets, or garnitures, that appealed to baroque connoisseurs.



Surrounded by blue-and-white, Whistler's *The Princess from the Land of Porcelain*, 1864, hangs above the mantel in the newly restored Peacock Room. *Below:* An early 19th century painting for a fan shows a Chinese dealer's shop.

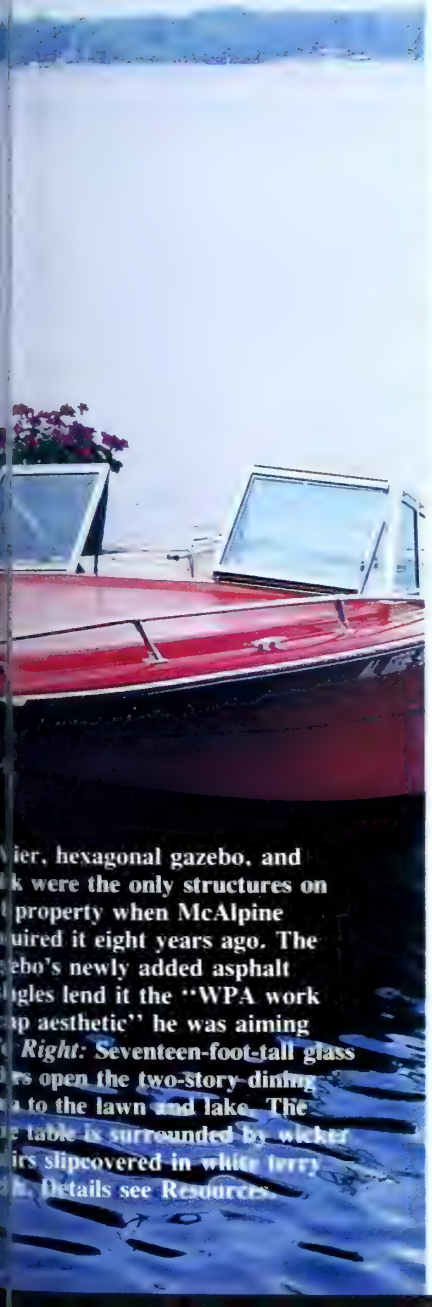
Catching



The lakeside cottages of yesteryear inspired Alabama architect Robert McAlpine's weekend getaway. By [illegible] Read

Photographs by William Waldron. Produced by [illegible]

the Breeze



ier, hexagonal gazebo, and
k were the only structures on
property when McAlpine
uired it eight years ago. The
ebo's newly added asphalt
gles lend it the "WPA work
p aesthetic" he was aiming
Right: Seventeen-foot-tall glass
rs open the two-story dining
a to the lawn and lake. The
table is surrounded by wicker
irs slipcovered in white terry
. Details see Resources.



THE NINETEENTH-CENTURY FRENCH NOVELIST GEORGE SAND ONCE remarked that people ultimately can be classified according to whether they aspire to live in a cottage or a palace. "But the question is more complex than that," countered twentieth-century French philosopher Gaston Bachelard in his classic meditation *The Poetics of Space*. "When we live in a manor house we dream of a cottage, and when we live in a cottage we dream of the palace. Better still, we all have our cottage moments and our palace moments."

One Saturday morning four years ago, a young architect named Robert McAlpine woke up in his town house in Montgomery, Alabama, and experienced a spontaneous and powerful cabin moment. Twelve hours later he had bought an acre of wooded land on the shores of Lake Martin, an extraordinarily unspoiled 44,000-acre man-made lake about sixty miles northeast of Montgomery. By Sunday night he'd designed a small and inexpensive weekend house. And by the following Friday he possessed a stack of working drawings—each mem-



"When I get to the lake, the first thing I do is open all the windows and the house becomes a big cricket cage"



ber of his five-person firm had worked late
week and contributed one page—and had line
a local builder for the project. Nine weeks l
McAlpine owned a modest, rustic, sweet-natu
cabin—a dwelling that both coddles and inspi
holding a person closely and yet allowing hir
commune with the vaster elements. "Everyb
needs a place to go and recover the core of v
they are," says McAlpine. "A house shoul
like a mother, it's where you go to heal."

Most every weekend, summer or winter,
loads up his Range Rover with a good frien
two, groceries, the latest magazines, his d
Whit, and cruises upstate to visit his cabin. M
entirely of pine, without a scrap of plywoo
Sheetrock, without can lights or crank casem
windows or stylish name-brand appliances,
1,900-square-foot house was designed to ref
not only the aura of the lake but its history as w

Gouged out of a red clay wilderness in 192
the Alabama Power Co., Lake Martin was c
ceived as a major hydroelectric power source,
it didn't take Alabamans long to begin treatin
as a recreational paradise. Hardwood forests
rounding the lake are replete with deer and v
turkey, and the limpid waters are teeming v
bass, bream, and catfish. From the 1940s thro
the '70s, the Russell family—an illustrious A
bama clan who own much of the sinuous 750-
shoreline—built five hundred or so uniform
ive-green cabins with screened porches overlo
ing the water. The Russells rented these cabin
Alabama and Georgia families, all of whom c
to shed their city lives and various statuses
simply be at the lake.

Peppered amid the showy million-do
houses, which have recently begun multiply
these unpretentious Russell cabins still sta
though a few have been slicked up to please
doctors, lawyers, and other professionals v
tend to rent them nowadays. McAlpine loves
original ones in their primordial anonym
state. He calls them "pretty much the only cor
lake architecture" and built his own cabi
blend in with them.

McAlpine's cabin is sited at the end of a sl
road, a few hundred feet from the green lip of
lake. With its dusty chocolate-colored exter
uncomplicated rectangular shape, and hip

At dusk the house, *above left*, glows like a Maxfie Parrish painting. A ribbon of windows rings the t floor above hinged windows that operate on pulley *Left:* Pampas grass grows right up to the front do The scored concrete floor has been treated with an acid wash and sealed to give it a leathery shine. T hickory and oak firewood perfumes the whole hou

f clad in inexpensive diamond-shaped shin-
s, the house radiates approachability. Inside
out, walls are made of flush tongue-and-
ove boards that look like surfaces out of the
0s. Upstairs, there is a deft touch of modern-
—a ribbonlike band of forty-four windows
open by disappearing into the walls. "The
t thing I do when I get to the lake is open all the
dows, and the place becomes a big airy cricket
e," says McAlpine. Downstairs, the five
e top-hinged windows that span the house are
ed on cables and pulleys, counterweighted
h trash cans full of dirt so that the panels will
at any level. McAlpine invented the system;
metal trash cans *(Continued on page 182)*

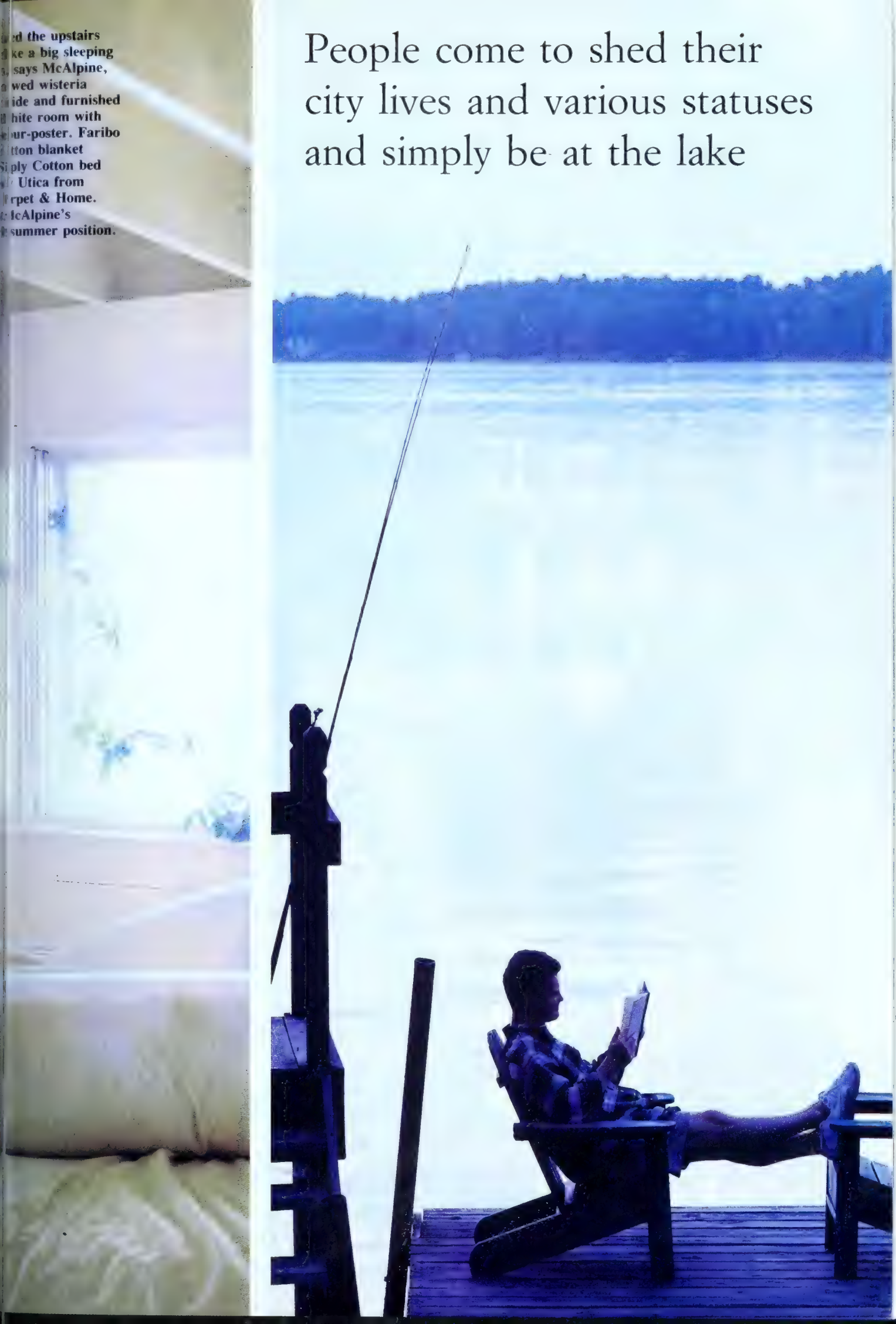


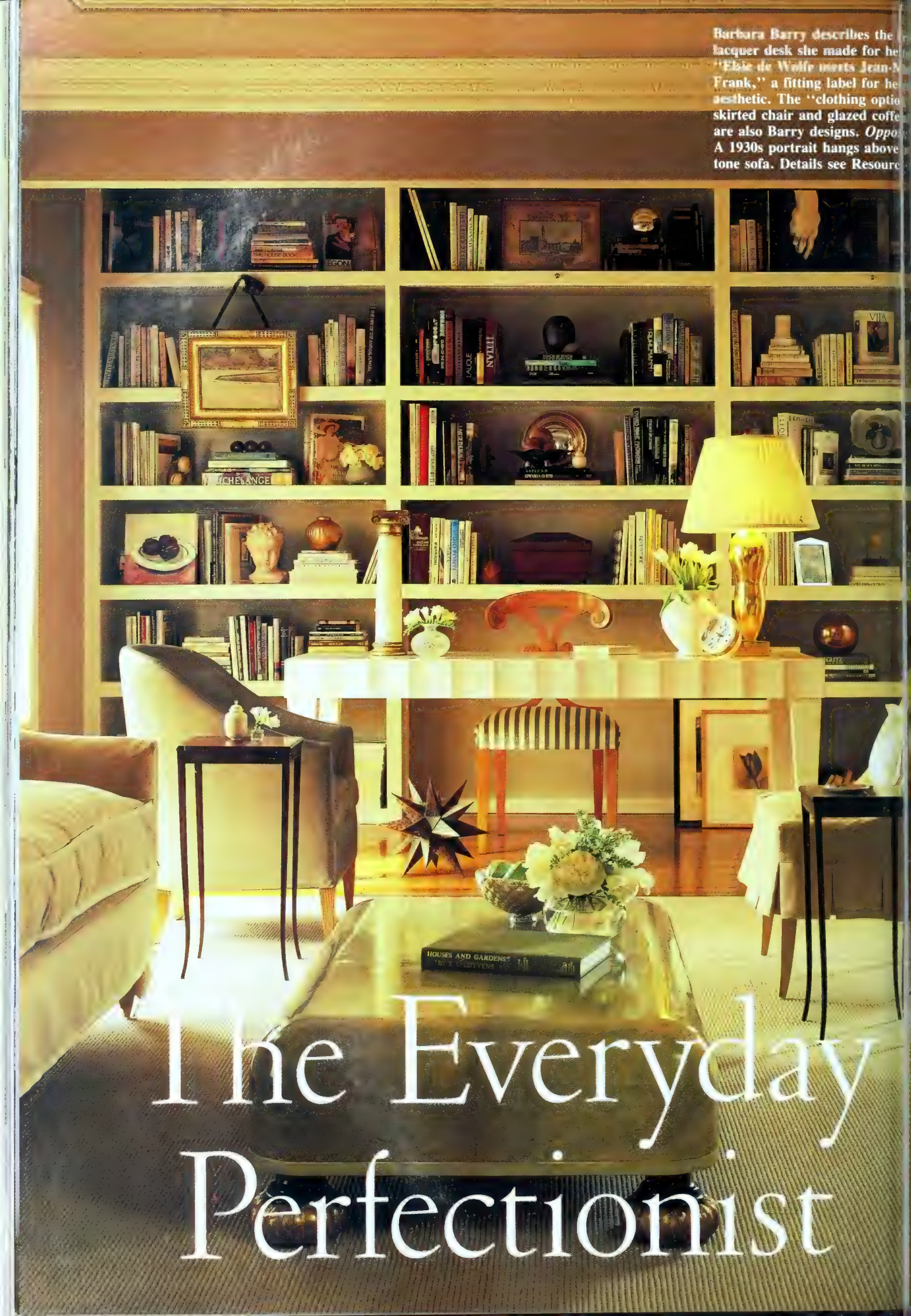
Indonesian bench, an English tray table, and Alpine's linen "sack chairs," *above*, furnish a zy sitting area. The trash can suspended outside es as a window counterweight. *Right:* A stair coat-hanger-shaped risers divides the kitchen n the main room. Tractor-seat stools from ABC pet & Home, NYC, surround the work island.



ed the upstairs
ke a big sleeping
, says McAlpine,
wed wisteria
ide and furnished
hite room with
our-poster. Faribo
tton blanket
ply Cotton bed
Utica from
rpet & Home.
cAlpine's
summer position.

People come to shed their city lives and various statuses and simply be at the lake





The Everyday Perfectionist

Barbara Barry describes the
lacquer desk she made for he
"Elsie de Wolfe meets Jean-M
Frank," a fitting label for he
aesthetic. The "clothing optio
skirted chair and glazed coffe
are also Barry designs. *Oppo*
A 1930s portrait hangs above
tone sofa. Details see Resourc



In her Los Angeles duplex decorator Barbara Barry weighs every nuance of texture, line, and color.

By Peter Haldeman

Photographs by Tim Street-Porter

Produced by Pilar Viladas

VHEN I FIRST MET BARBARA BARy, a native of San Francisco who n seven economically unsteady ears has established a thriving lecorating business in Los Angees, I thought she was a caterer. We vere at a party, she was passing uts; her hair was in a bun and her hort-sleeved prim-collared dress vas, well, uniformly black and vhite. I was unacquainted with her ttitudes about pattern (can't comnit to it) and moderation (in all hings except conversation) and niforms for women (why not?). I ad yet to be introduced to an aesthetic that is, perhaps, uniquely onsuming. I hadn't even heard of ond-scum green.

"I just love what that green is loing to your eyes," she is saying. 'I love green. Every green. Sage reen, dark green, mossy green, ond-scum green, green you can live into. I'd wanted that room to e apple green for a long time, but pple green's so *easy*. So I just tarted mixing some paint at the office, wanting to be reminded of apple green but after something neaner or weirder, more atonal, ike Stravinsky, so that at first it's kind of, *eeew*, you know—you're reathing thinner air, and fewer eople are going to understand it, ut it's what keeps you attracted."

We're sitting on stools in the vhite brick kitchen of her duplex, 1940s deco design in a neighborood of photocopy franchises and ire centers, some of them bearing iot scars. The doors and windows re open, drawing a breeze and a elvety light from a smoggy afternoon. A cornucopia of fruit and egetables from Mrs. Gooch's narket spills across the scrubbed utcher-block countertop. Like a alvage from Mildred Pierce's last, lassiest restaurant, a triple-decker ilver canapé tray displays cookies s neatly arranged as petals, except t the top where I have plucked a ouple of chocolate chips.

The green room in question is he freshly painted dining room be-



Barry with her Biedermeier, *left. Right:* One of her signature "smaller moments of beauty": a Murano vase, a 1940s Mexican silver dish bearing pewter fruit, and a Sally Gall photograph. *Below:* A glass and mahogany screen adds architectural interest to the living room without obscuring the light pouring through leaded windows. A muted palette extends from the walls painted "elephant's breath" green to the Henry Calvin cotton on the sofa and the damask on the armchair. Silver candlestick lamps rest before 1940s shelves.







The granite-topped table is ideal for solo dining or small gatherings. The paper ceiling fixture is by Ingo Maurer, mirror from Nancy Corzine. A curtain of Henry Calvin linen filters sun through French doors. The taupe walls have since been painted green.





hind us, which used to be clad i
taupe. Call it a vagary of the cre
ative life; in an existence devote
to "smaller moments of beauty,"
the only constant, apparently,
change. Over the next hour or so,
glimpse of a fashion spread in *Ne*
York magazine will put Barry i
mind of the sepia photographs i
her bedroom which will be reex
amined in light of the similarit
and subsequently rearranged;
Fornasetti coaster on the night
stand will be repositioned to bette
foil the jacket design of Ala
Lightman's *Einstein's Dreams;*
candlestick that the painters hav
left on top of an armoire will b
brought down and then, on secon
thought, replaced. In some form c
other, though, the strategic ar
rangements of white flowers, th
compositions of clock and boo
and photograph, the silver bowl
of fruit are always there. "That is
great shot," Barry will say of thi
and that, of the shadow cast by th
wire skirt on a dressmaker's dum
my—and whether or not there's
camera around is academic.

Honoring what you have. This i
another Barryism. What Barry ha
falls somewhere, as she puts it
"between Louis Seize and Coc
teau says." For the most part, sh
honors things French—in fact or i
spirit, eighteenth century or 1930s
or her own reinterpretation; she i
currently designing a collection fo
Hickory Business Furniture wit
clean Jean-Michel Frank–styl
lines. She is spurred by Frank's re
straint and by his ideas about th
"flirtatiousness of materials."
"The bronze next to the oak nex
to the *(Continued on page 184*

Architectural drawings, *above left,* harmonize with the living room moldings. The 1930s table displays, among other things, a pair of Sèvres vases and a Murano glass lamp. *Left,* In the bedroom the walls are lined in a celadon paper from Donghia. A Giacometti-inspired lamp by Sirmos shares the night table with a glass star lantern. The hatboxes are covere in Osborne & Little wallpaper.

Barry is spurred by Jean-Michel Frank's restraint and by his ideas about the "flirtatiousness of materials"







ll outside the master
oolscape by Sally Gall
ove a 1920s iron console
n the French Riviera.



YOU JOG. YOU DIET. YOU TAKE AEROBICS CLASSES.
AND THEN YOU MEET A GUY WHO LOVES YOU FOR YOUR MIND.

TIME TO CELEBRATE A HEALTHY RELATIONSHIP?

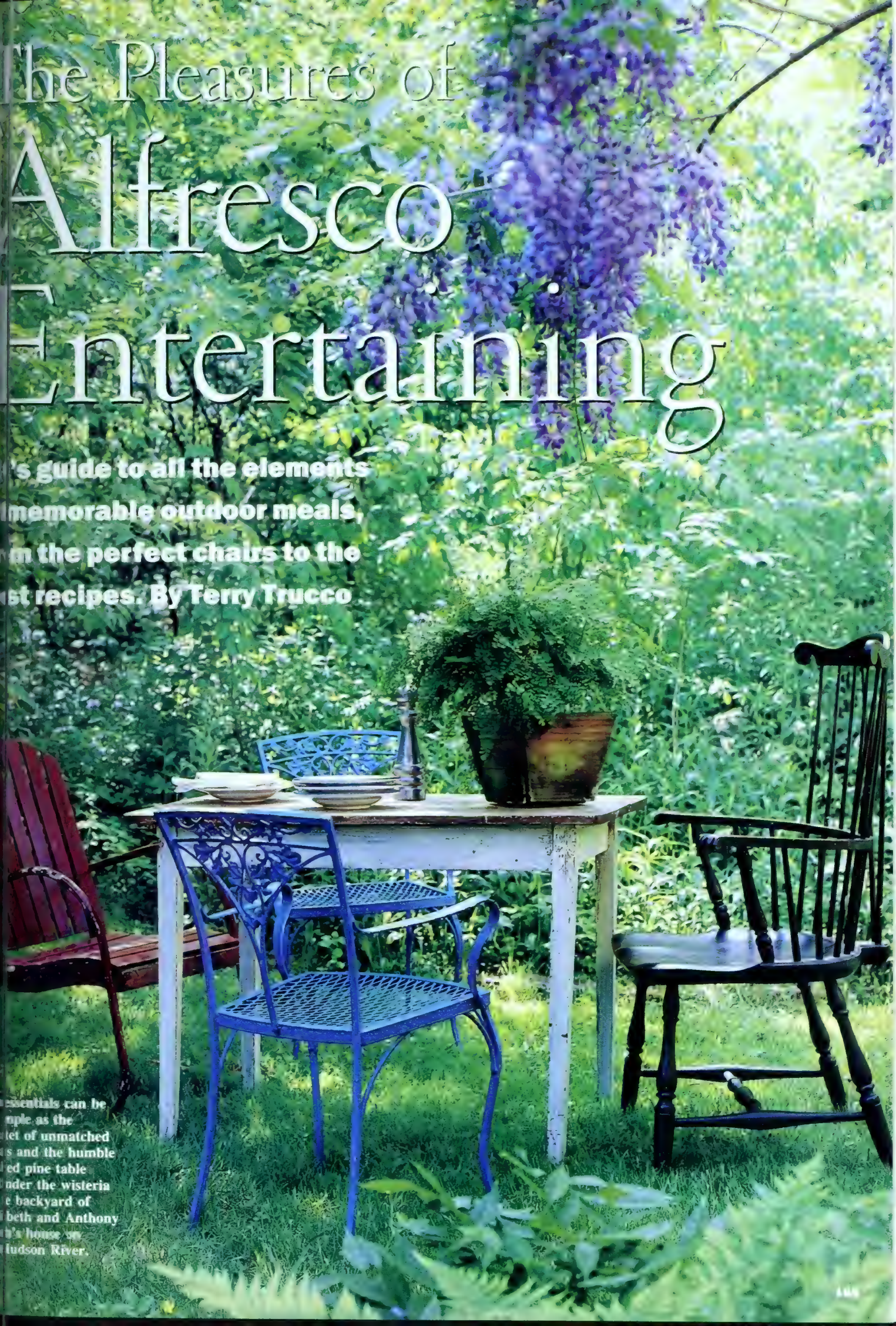


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The Pleasures of Alfresco Entertaining

's guide to all the elements memorable outdoor meals, m the perfect chairs to the st recipes. By Terry Trucco



essentials can be mple as the let of unmatched s and the humble ed pine table nder the wisteria e backyard of beth and Anthony 's house on ludson River.



MENU

EMILY'S TEX-MEX DIP*

CHICKEN SALAD*

TOMATOES WITH MOZZARELLA

COLD GRILLED VEGETABLES

*See Recipes page 179

Morning glories hang from a Gothic revival planter on the Hamptons' deck. "We wanted it to look like an old-fashioned farmhouse," says the decorator. For informal lunches the Hamptons arrange folding chairs, from the Gardeners Eden catalogue, at a table set up near an Irish wrought-iron bench. Details see Resources.

"You just bring all your lovely things outside," says Hampton

Decorator Mark Hampton and his wife, Duane, have a few rules for open-air entertaining at their weekend house in Southampton, New York. They put up the white canvas awning shielding the porch in May and take it down in October. At night they keep the lighting soft, with lots of candles. And they serve lunch, but never dinner, on a deck by the pool. "An outdoor lunch can be beautifully spontaneous," says Mark. "You just bring all your lovely things outside." The relaxed tone is shaped by the style of their house, once the gardener's cottage on Consuelo Vanderbilt Balsan's estate. When the Hamptons remodeled in 1983, they preserved its easy ambiance, choosing sea grass chairs for the porch and blue and white speckled china for the table. "We like a different atmosphere from what we have in the city," Mark explains. Lunch on the deck tends to be light, with vegetables and salads dressed up with parsley and dill from the garden. Guests often eat in bathing suits surrounded by masses of flowers in pinks, blues, and whites. "It's really summer living," says Duane.



Duane and Mark Hampton on the front porch. Chairs by Walters Wicker; fabric from Cowtan & Tout.



"I like the way light filters through a white awning," says Mark. The chairs were made for a French park.



The Hamptons always serve chicken salad in a blue bowl. Outside they use inexpensive Mexican water glasses.



For a breakfast buffet prepared [illegible] Campanile in Los Angeles, Riley [illegible] the table with whimsical flea mar[illegible] finds. Linens from Archipelago, [illegible] rainbow plates, serving dishes, a[illegible] Simon Pearce glass from Fred S[illegible] Zero Minus Plus, Santa Monica.

MENU

CAMPANILE'S GRANOLA

FRUIT COBBLER

GINGER SCONES*

*See Recipes page 179

When decorator Charles Riley has parties on the terrace of his apartment in Los Angeles, he likes a setting "more playful than serious," with artfully mismatched furniture and fabrics. He places white painted Adirondack furniture and butterfly chairs in the shade of a dark green market umbrella for protection from the sun. To shield his guests from his neighbors' eyes, he suspends a colorful fabric curtain from rods attached to the columns that frame the terrace. The curtain, pieced together from cotton remnants, hangs from metal shower curtain hooks. For a quieter backdrop, Riley reverses the curtain—an instant white wall.



Riley used inexpensive cottons to curtain his terrac[illegible] guests won't feel they're on display." Pots are fille[illegible] drought-resistant plants for low-maintenance lushn[illegible]

"You can be more informal outdoors," says Rile



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Hefler uses his French bistro plates only outdoors. Like the plates, the asparagus salad with Parma ham complements the garden's colors.



For outdoor menus Hefler favors "cold and simple" food, such as the bowl of homemade sorbet on an antique Wedgwood plate.

MENU

BLOOD-ORANGEADE

GRILLED ASPARAGUS SALAD WITH PARMA HAM*

SCALLION POPOVERS

BLACKBERRY SORBET

EDNA VALLEY CHARDONNAY, 1990

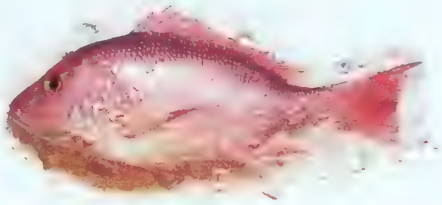
*See Recipes page 179

"You shouldn't have too many kinds of plants in a small space," advises Hefler. He has raised beds and flowering plum trees, planted twenty-two years ago, which drop a carpet of blossoms onto the brick. The fence is redwood.

Decorator Ron Hefler lets Mother Nature dictate the color scheme for a lunch in garder of the Los Angeles house he shares with associate David Graham. To e the luxuriant plum trees—which provide shade and a welcome sound buffer- dresses the table with a cloth of pink checked fabric from Brunschwig and flow from his own garden. The chairs, designed in the 1920s and '30s, originally stoo the Bois de Boulogne in Paris. "It's as tranquil as a town house garden in Edwa an London," Hefler says. And just blocks from Wilshire Boulevard.



Flavor meat with spicy vinegar, herbs & oil, or wine. Salt draws juices out of burgers; don't use it unless you prefer that yummy "cardboard" consistency.



Burgers can be made from fish, lamb, venison, chicken, sausage, and even certain vegetables. Tofu with minced nut burger, anyone? Anyone?



Toss moistened herbs, unshelled walnuts, or citrus rinds on the coals to give the meat a distinct flavor. Some cowboys used dried cowchips but, well... to each his own.



famous gourmet wraps patties around ice the center stays juicy while the edges sear. ost people, on the other hand, simply make sure the patty is no less than 3/4" thick.

Be A Burger Meister.





Designer hardwoods are in, but beware of softwoods. While mesquite produces honey-flavored smoke, pine exudes a unique "eau de turpentine" nuance.



Add flavor to meat with ground carrots, nuts, seeds, mushrooms or bean sprouts. Fold it gently; rough kneading turns burgers into Hockey Pucks on a Bun.

Burgers are no longer simple. Buns, meat, condiments, coals... everything is a decision now. Choosing a wine, however, is easy. Sutter Home White Zinfandel has the delightful hint of fresh berries and the clean, crisp finish that can bring out the best of the smoky Art of Burgering.





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MENU

LENTIL SOUP*

WHOLE-WHEAT PASTA WITH TOMATOES AND BASIL

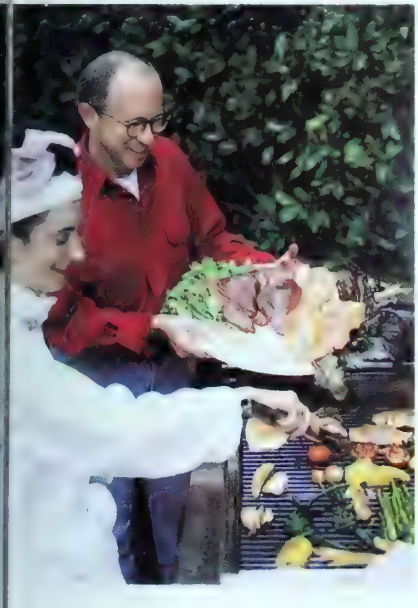
FRESH PEARS

*See Recipes page 179

Fashion designer Shannon McLean, owner of Cose Belle boutique, "loves sunflowers," loathes "fussy furniture," and prefers informal meals. So the wraparound porch of her Southampton house is the obvious setting for casual weekend meals for large groups of friends. "I like its natural raw state," she says of the porch, with its cedar floor and rugged wood posts, painted decades ago—the house was built in 1908—and now stripped and sealed. The table and chairs that she found in a local antiques shop—"I wanted the kind of place where you could sit around in a wet bathing suit and not worry about the furniture"—reflect the look of the house and the simplicity of McLean's favorite macrobiotic dishes. Menus, she says, depend on "whatever's fresh" at a nearby organic farm.

Breezes from Peconic cool the rustic porch McLean has set out si plates, bowls, and Po Barn flatware for a h late-afternoon meal.

he eight-sided pavilion, designed by raig Wright, seats ten for dinner. utside, lights are concealed under the ves. The garden, by landscape architect obert M. Fletcher, has enormous dges and seventy-foot trees, planted lly grown. At the grill, *below*, Wright olds a platter for chef Beth Ginsberg 442 Restaurant in Los Angeles.



MENU

RILLED VEGETABLE PLATE

RILLED SALMON NIÇOISE SALAD WITH PESTO*

BLACK OLIVE DRESSING*

*See Recipes page 179

"A retreat from the house on the house's property" is the way designer Craig Wright describes the octagonal dining pavilion he devised for a couple in Los Angeles with hints of Georgian, Caribbean, and classic East Coast architecture. The interior walls and ceiling were stained to evoke driftwood—"white without being white," in Wright's words. The pavilion has its own fireplace, kitchen, and, just outside, a gas grill. French doors with plantation shutters allow the chef to move easily from refrigerator to grill. Because the grill is outdoors, cooking odors don't linger in the dining area. Guests can stroll through the garden, cheer on the chef, then sit down to an elegant candlelit meal.

Wright compares the pavilion to a "very elaborate umbrella"



Amaryllis in pots let guests see one another across the table. Chairs from Richard Mulligan, L.A. Stripe from Clarence House. Cobalt glasses from Ralph Lauren Home Collection.

On antique Haviland china, shelled lady peas—"hard to find but incredibly good," says Guice—frame a blue corn crepe filled with fresh crabmeat and fennel. Shrimp salad with roasted red pepper mayonnaise is served on a Lalique plate.

A romantic Old South setting is paired with zingy contemporary recipes when designer and writer Lee Dicks Guice entertains on the grounds of her family's historic Mississippi Gulf Coast house where she grew up. Sunset is the ideal time for drinks and hors d'oeuvres in the wrought-iron gazebo, which is furnished with Victorian wicker chairs and surrounded by live oaks. Guice tempts her guests with sophisticated nibbles arranged on pink and green Swid Powell plates laid out on a funky 1970s "orange slice" tabletop. "It's really important for food to look good," says Guice, who is at work on a cookbook. The main course is served indoors, on a carved Belter table draped with an antique lace tablecloth made by French nuns. Inside or outside, Guice says, "the right food provokes lively conversation."

MENU

STAR SHIITAKE CHEESE GRITS AND CAVIAR PADS*

SHRIMP SALAD WITH ROASTED RED PEPPER MAYONNAISE

RED, BLACK, AND BLUE CORN CREPES WITH CRABMEAT AND FENNEL*

FOOLISH STRAWBERRY MASCARPONE

OCEAN SPRINGS COCKTAIL*

*See Recipes page 179



Star shiitake cheese grits and caviar pads—nasturtium leaves, crème fraîche, and caviar—on an "orange slice" table. Baccarat crystal.



Gulf breezes and enormous oaks help keep the gazebo cool, even in summer. Built in 1926, it has a copper finial and a green floor.



Guice serves sliced strawberries and her Foolish Strawberry Mascarpone in an antique silver compote with a pecan biscuit.

Informality simply isn't a consideration for designer Hutton Wilkinson. He indulges his "huge love of India" and his fondness for the theatrical whenever he and his wife, Ruth, invite friends for Asian-inspired dinners near the handsome pool of their 1936 Hollywood house. Wilkinson sets the mood with theatrical lighting, atmospheric music (Himalayan bells or sitars), and costumes—Indian silk dinner jackets for him, silk saris for her. "You don't show up in jeans," he warns. Fringed Balinese wedding umbrellas, which offer shade during the day, lend color at night, as do the blue and white Thai urns that line the pool. To keep the table uncluttered, Wilkinson serves only champagne—generously, in Baccarat water goblets. Instead of flowers, he prefers objects, such as an antique Chinese wedding lantern, as centerpieces. "Tall centerpieces," he says, "force you to talk to the people seated next to you."



tertaining is all about ambiance," Wilkinson. Small votive candles inate the table where Thai lemon- s soup is served in covered bowls hinese green porcelain from the s. But all is not exotic: the wrought- chairs came from a garage sale.

MENU

VEGETABLE WONTON AND EGG ROLLS

THAI LEMONGRASS AND SHIITAKE MUSHROOM SOUP

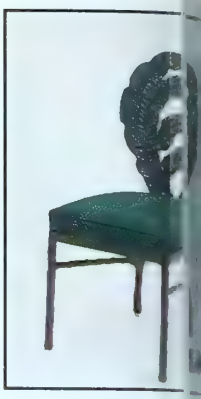
STIR-FRIED SHRIMP IN GIN SAUCE*

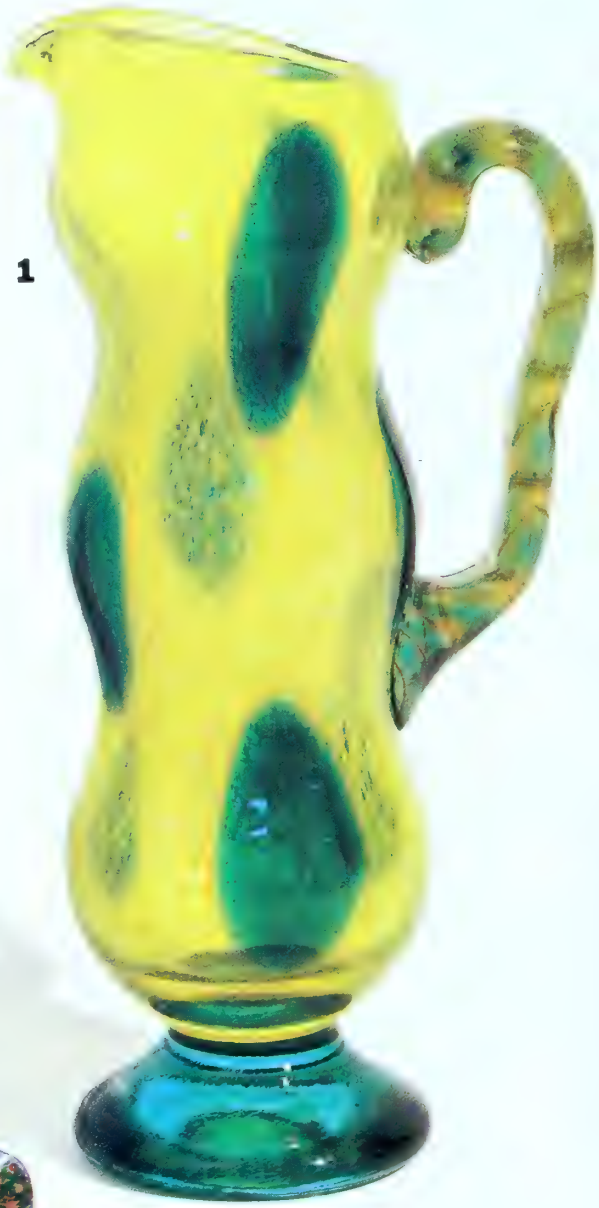
STIR-FRIED VEGETABLES WITH FRESH GINGER

CHOCOLATE SORBET IN ORANGE SHELLS

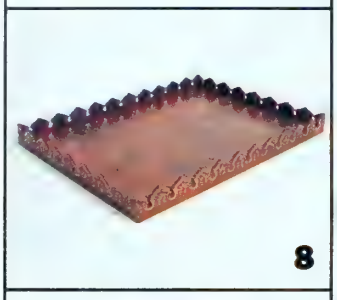
*See Recipes page 179

Chairs, trays, and pitchers as fresh as the open air

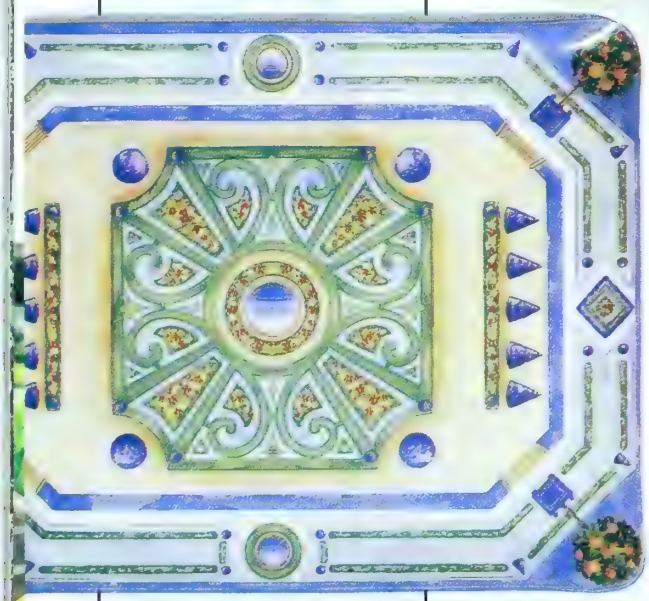




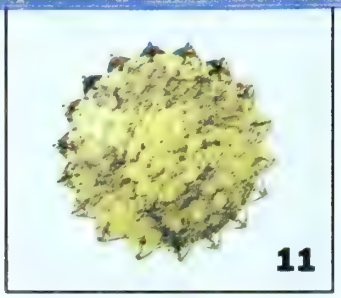












PITCHERS **1.** Atelier pitc
Gunnel Sahlin for Kosta
Orrefors Kosta Boda, NY
351-9842. **2.** and **3.** Soft gr
deep blue pressed-glass
from Portugal, at ABC C
Home, NYC (212) 473-3
Melon pitcher, from Viet
stores (800) 277-5933. **5**
boo-pattern majolica pitche
Mottahedeh, at Jonal, NY
879-9200. For other store
242-3050. **6.** Pottery pitc
Andrea DiCarlo, at Feli
NYC (212) 247-5656.

TRAYS **7.** Cobalt and g
glass tray, by Projects. Fo
(212) 355-2069. **8.** Hand-st
painted wood tray with
style edge, from Slatkin
NYC (212) 794-1661. **9.**
metal tray with hand-paint
tifs, by Raphael Serrano
NYC (212) 754-3342. **10.**
Royal tray in resin, from P
Deshoulières. For stores (20
4199. **11.** Sun-shaped lac
wood tray, by Norico L. K
Takashimaya New York
(212) 350-0100. **12.** Italia
tray stenciled with plum bo
Wolfman-Gold & Good Co.
(212) 431-1888. **13.** Glass
on pine tray, by New Yor
cole. For stores (212) 529-6

OUTDOOR CHAIRS **14**
minum Coventry chair, fro
itone. For dealers (813) 355
15. Elsie de Wolfe–inspire
ed tole chair, by Paul Briger.
der from Hollyhock, Los A
(213) 931-3400. **16.** Stee
with natural finish, from Nie

Element


15


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18

To the trade at John Rosternational, NYC (212) 137; Ainsworth- Atlanta (404) 787; Boyd-Le-, Dallas (214) 26; A. Rudin, ngeles (310) 388; J. Lam- Co., Washd., D.C. (202) 74. **17.** Barcelochair in alumifrom Brown Jordan. alers (818) 443-8971 8. **18.** Soleil chair in cast um with bronze patina fin- the trade from Profiles. For ooms (212) 689-6903. **19.** tole folding chair, c. 1880, enciled motifs, at William ayer Antiques, NYC 288-9691 by appt.


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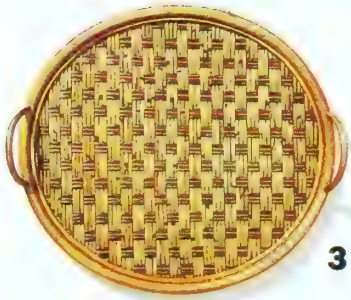

13

Photographs by Monica Stevenson

Elemen


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4

TRAYS **1.** Piero Fornasetti's maze design painted on tin with lacquer finish, at Norton Blumenthal, NYC (212) 752-2535. **2.** Twergi's Protozoo tray in dyed poplar with maple border, at Modern Age, NYC (212) 966-0669. **3.** French Country woven rattan tray, from Palecek. For dealers (800) 274-7730. **4.** Giltwood tray with rolled edges, at Wolfman-Gold & Good Co., NYC (212) 431-1888.

PITCHERS **5.** Italian pottery pitcher with embossed ivy-leaf design, at Wolfman-Gold & Good Co., NYC (212) 431-1888. **6.** Langeais crystal water pitcher, from Lalique. For stores (201) 939-4199.


7


8


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OUTDOOR CHAIRS **7.** Lattice-back teak chair, from Treillage, NYC (212) 535-2288. **8.** Fayence chair in bubinga wood, from Triconfort. For dealers (800) 833-9390. **9.** Bistro folding chair in teak, to the trade at Summit Furniture. For showrooms (408) 375-7811. **10.** Limestone chair, from El Plato, San Francisco (415) 621-4487. **11.** French Country chair in rattan, from Palecek. For dealers (800) 274-7730. **12.** Sea grass dining chair, to the trade from Walters Wicker. For showrooms (718) 729-1212.


6

Recipes

Summer food: from lentil soup to caviar on nasturtium leaves

LUNCH ON MARK HAMPTON'S DECK

Emily's Tex-Mex Dip

8–10 jalapeños
4 scallions, tops included
2 tablespoons fresh dill
5 cloves garlic
2 tablespoons mayonnaise
6 ripe avocados
Salt
2 tablespoons lemon juice
¾ pound black beans, soaked overnight
½ pint sour cream
1 tomato

Slice open the jalapeños and remove the seeds by running under cold water. Chop 3 scallions and put in a food processor with the dill, garlic, and 5–6 jalapeños. Process until chopped. Add mayonnaise. Process until smooth. Set aside.

Remove skin and pit from avocados. With a fork mash until lumpy. Add processed mixture, plus salt and lemon juice. Set aside.

Rinse beans, discarding soaking water. Put in large pot. Cover with water. Cook over low heat until soft, approximately 40 minutes. Place beans, ½ teaspoon salt, and 3–4 remaining jalapeños in food processor with 2–3 tablespoons of the cooking liquid. Process until velvety smooth.

Cover the bottom of a 3-by-8-inch glass dish with bean mixture. Top with avocado mixture, then sour cream. Dice tomato, removing seeds and pulp, and arrange on sour cream. Chop remaining scallion and sprinkle on top. For a hotter dish add more jalapeños, for a milder one, fewer. Serve with corn chips. Serves 6–8.

Chicken Salad

2 5-pound roasting chickens, plus additional breasts if desired
2 cloves garlic
Salt
Freshly ground pepper
Juice of 2 lemons
2 tablespoons rosemary
Vermouth
1–2 cups mayonnaise
1 bunch celery, coarsely chopped
1 head radicchio
1 small bunch leaf lettuce

Preheat oven to 550 degrees. Clean and dry chickens inside and out. Rub each chicken outside with cross-cut garlic clove; repeat inside, leaving clove in the cavity. Season inside and outside with salt. Squeeze juice of 1 lemon over outside and inside. Sprinkle liberally with rosemary. Season again inside and outside with salt and pepper.

Put chickens on rack in pan. Place in oven, then reduce heat to 400 degrees. Roast 1 hour and 10 minutes without opening oven door. Drain juices from cavities into the pan. Set chickens aside to cool, then refrigerate.

Remove rack from pan and pour in a few drops of vermouth. Place over high heat and cook a few minutes, scraping bits from bottom and sides of pan. Refrigerate pan juices several hours or overnight.

To prepare the salad, remove and discard fat from the pan juices and bring to room temperature. Whisk pan juices into ½ cup mayonnaise. Skin chicken and cut into chunks. Mix with the mayonnaise mixture, the remaining plain mayonnaise, and celery. Check seasoning. Arrange radicchio and leaf lettuce around the edges of large bowl and fill with salad. Serves 4–6.

BREAKFAST ON CHARLES RILEY'S TERRACE

Campanile's Ginger Scones

6 cups pastry flour
½ cup granulated sugar
3 tablespoons baking powder
3¼ cups butter, chilled and cut in ¼-inch pieces
1½ cups crystallized ginger
3 cups heavy cream

Preheat oven to 350 degrees. Combine flour, sugar, and baking powder in large mixing bowl. Work in butter with hands until the texture is that of a coarse cornmeal. Add ginger. Mix with 2½ cups heavy cream until a soft dough forms; be careful not to overwork the dough. On a floured board, pat dough into a slab ¾ inch thick. Cut scones with biscuit cutter. Set in freezer until firm, 15–20 minutes. Brush tops with heavy cream. Bake 30 minutes, until golden. Serves 6–8.

LUNCH IN RON HEFLER'S GARDEN



Grilled Asparagus Salad with Parma Ham

2 pounds asparagus
1 teaspoon sugar
Juice of 1 lemon, plus 1 tablespoon
¾ cup extra-virgin olive oil
2 large shallots, finely chopped
1 tablespoon Dijon mustard
3 tablespoons red wine vinegar
Fresh cracked pepper
1 head Boston or Bibb lettuce
2 small bunches arugula
1 head radicchio
1 small bunch Italian parsley, chopped
Freshly grated Parmesan cheese
1 pound Parma or Black Forest ham, thinly sliced
Freshly ground pepper

Trim asparagus of tough stems. Cut to like lengths. Add sugar and juice of 1 lemon to water in a saucepan large enough to hold the asparagus and bring to a boil. Blanch asparagus 3 minutes. Plunge in ice water for 20 minutes. Drain and pat dry. This can be done 1 day ahead.

To make shallot vinaigrette, mix ⅓ cup olive oil, remaining lemon

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HG 6/93

Recipes

juice, shallots, mustard, vinegar, and pepper in covered glass jar. Set aside. Tear greens into bite-size pieces and toss with dressing, reserving 3 tablespoons to serve over grilled asparagus.

Prepare the grill. Just before serving, brush the asparagus with remaining olive oil. Cook over the hot grill 2 minutes; turn and cook 2 more minutes.

To serve, arrange salad greens on one side of plate and hot asparagus bundles on the other. Top asparagus with reserved dressing and a dusting of Parmesan cheese, then drape ham over the asparagus. Add freshly ground pepper. Serves 6.

LUNCH ON SHANNON McLEAN'S PORCH

Lentil Soup

(Adapted from* Aveline Kushi's Complete Guide to Macrobiotic Cooking *by Aveline Kushi with Alex Jack)

- **1 cup dried lentils**
- **2 onions, diced**
- **1 carrot, diced**
- **1 small burdock, diced**
- **¼–½ teaspoon sea salt**
- **1 tablespoon chopped parsley**
- **Tamari soy sauce (optional)**

Wash lentils and drain. Layer vegetables in a pot, starting with onions, then carrot and burdock. Spread the lentils on top. Add 1 quart spring water and pinch of salt. Bring to a boil, reduce heat to low, cover, and simmer 45 minutes. Add chopped parsley and remaining salt. Simmer 20 more minutes. Add additional water if soup becomes too thick. Tamari soy sauce may be added 5 minutes before the end for flavor. Serves 4–6.

GRILL AT CRAIG WRIGHT'S GARDEN PAVILION

Grilled Salmon Niçoise Salad with Pesto

- **¼ pound pine nuts**
- **12 bunches fresh basil, coarse stems removed**
- **4 cloves garlic**
- **½ pound Parmesan cheese**
- **4 cups olive oil**
- **1 teaspoon sea salt**
- **6 salmon steaks, 6–8 ounces each**
- **6 potatoes, sliced and steamed 3 minutes**
- **10 ounces wax or green beans, steamed 2 minutes**
- **36 stalks asparagus, steamed 1 minute**
- **6 Roma tomatoes, cut in half lengthwise**
- **12 ounces baby lettuce**

To make pesto marinade, combine pine nuts, basil, garlic, and Parmesan in food processor. Add oil and salt. Process until smooth.

Prepare grill. Marinate fish 30 minutes in pesto. Grill fish, turning once, 7–9 minutes on each side. Grill vegetables 2½–3 minutes on each side. Serve on lettuce with black olive dressing (recipe below) on the side. Serves 6.

Black Olive Dressing

- **2 ounces miso**
- **1 teaspoon granulated garlic**
- **2 tablespoons balsamic vinegar**
- **2½ ounces Kalamata olives, pitted**
- **½ teaspoon capers**
- **1¼ cups olive oil**
- **3 stems fresh basil**

Put all ingredients in blender. Blend until smooth. Makes about 2 cups.

DINNER IN LEE DICKS GUICE'S GAZEBO



Lee Dicks Guice and her husband, Derek Wyatt

Star Shiitake Cheese Grits

- **3½ cups beef broth**
- **¾ cup grits (not quick grits)**
- **2 cloves garlic**
- **¾ cup grated Parmigiano Reggiano cheese**
- **2½ tablespoons butter**
- **Freshly ground pepper**
- **2 cups fresh shiitake mushrooms**
- **1 tablespoon olive oil**
- **1 sprig rosemary, chopped**
- **2 tablespoons chopped parsley**
- **Salt**

Bring broth to a boil and slowly stir in grits and 1 clove garlic. Reduce heat to low. Cover. Cook until thickened, 15–20 minutes, stirring occasionally. Remove from heat. Add cheese, butter, and 1 teaspoon

epper. Return to low heat for a ew minutes, stirring. Discard ie garlic clove.

While grits are cooking, prepare ushrooms. Sauté remaining garlic h oil until soft but not brown. Add ushrooms and rosemary. Cook ver medium heat until browned, –10 minutes. Remove from heat. tir in parsley. Add salt and pepper o taste. Cool.

To make stars, pour half of grits nto a wooden board or marble lab. Spread mushroom mixture venly across grits. Top with a mooth layer of remaining grits. Cover and chill several hours r overnight.

Remove grits from refrigerator. Cut out stars with a cookie cutter, lipped into flour and cleaned off as ecessary—or cut small squares vith a knife.

Preheat broiler. Place stars in roiler pan and brown on both ides, being careful not to burn hem. Serve with caviar pads (recipe elow). As appetizer serves 4–6.

Caviar Pads

12 nasturtium leaves
4 ounces crème fraîche or sour cream
2 ounces black caviar

Put a dab of crème fraîche or sour cream on top of each leaf. Dot with caviar. Can be made several hours ahead and refrigerated. Serve chilled. Serves 4–6.

Red, Black, and Blue Corn Crepes with Crabmeat and Fennel

¾ cup whole milk
2 eggs
⅔ cup extra-fine blue cornmeal
Salt
1½ tablespoons cracked black pepper
1½ teaspoons red pepper flakes
¼ cup clarified butter
16 blades chives
¾ pound lump or backfin crabmeat
½ cup sour cream
1 cup minced fennel bulb
1 tablespoon lemon juice
1 tablespoon tarragon, chopped

To make crepes, combine milk, eggs, cornmeal, ¼ teaspoon salt, cracked pepper, and pepper flakes in a mixing bowl. Whisk until smooth. Add 1 tablespoon clarified butter and stir.

Over medium-high flame, heat crepe pan until very hot. Lower heat, brush pan with remaining clarified butter, and wait a few seconds. Pour 4 tablespoons of batter into pan. Swirl batter to make a thin crepe. Cook about 1 minute. Flip for a second if desired. Set aside on aluminum foil. Repeat until batter is used up. Stack crepes and store in airtight container.

Parboil chives until limp, about 10 seconds. Place on towel and cover. Set aside.

To make filling, combine the crabmeat, sour cream, fennel, lemon juice, and tarragon. Mix well. Check seasonings. Cover and refrigerate 1 hour. Fill crepes with crabmeat mixture, roll, then bind with chives. Serves 4–6.

Ocean Springs Cocktail

16 ounces Absolut citron vodka
16 ounces cranberry juice cocktail
8 ounces freshly squeezed grapefruit juice
4 ounces freshly squeezed lime juice
8 paper-thin lime slices

Mix vodka and fruit juices in a large pitcher. Pour into ice-filled glasses. Garnish with lime slices. Serves 4–8.

DINNER BY HUTTON WILKINSON'S POOL

Stir-fried Shrimp in Gin Sauce

4 teaspoons cornstarch
⅓ cup hoisin sauce
4 tablespoons light soy sauce
4 pounds large shrimp, shelled and deveined
½ cup vegetable oil
¼ teaspoon salt
3 slices ginger, shredded
2 cloves garlic, minced
12 scallions, cut in 1-inch lengths
½ cup gin

Mix cornstarch with 1 cup water. Add hoisin and soy sauces. Set mixture aside.

Clean shrimp and dry with paper towels. Heat a wok; add the oil, then the salt. Lower heat to medium and add the ginger and garlic. As soon as the ginger and garlic turn light brown, add all the shrimp and gently stir until pink. Add the scallions and mix well. Add cornstarch mixture. Cover and cook 4 minutes. Stir in the gin just before serving. Serves 6. ▲



Blue and White

(Continued from page 150) and-white: Murray Marks provided antique leather wall hangings around which the architect Thomas Jeckyll contrived a forest of shelves. Having earlier acquired one of Whistler's finest canvases, *The Princess from the Land of Porcelain*, Leyland invited the artist to supervise its installation above the mantelpiece and retouch it as he saw fit. Leyland left London blissfully unaware that Whistler would begin by tinkering with the picture and eventually paint the entire room. Using images based on Japanese peacock motifs, and a palette of coruscating blues, greens, and gilded highlights, he began to transform the somber interior into his idea of the perfect setting for his *Princess* and Leyland's china.

Leyland returned to find his house the talk of the town; he also found an extravagant bill from Whistler. Altercations and angry letters ensued. Whistler hurriedly retouched one panel to represent himself as a "poor peacock" attacked by a "rich peacock." Whatever his initial reaction, Leyland never altered the Peacock Room. Following his death in 1892 the china was sold and dispersed. The decorative elements of the room and the *Princess* were subsequently purchased by Whistler's devoted patron Charles Lang Freer, who reassembled them at his house in Detroit in 1905. Freer, who did not care for blue-and-white, filled the shelves with other early Asian ceramics.

Three years after its ultimate move to the Freer Gallery of Art in Washington in 1920, the Peacock Room was opened to the public. Dimmed by the grime of age and lacking the porcel for which it had been designed, room eventually looked rather s Now, however, thanks to a three-y research and conservation proje Whistler's work stands revealed in its glory. Better still, under the gu ance of the Freer's curator of Ameri arts, Linda Merrill, a noted Whis scholar, enough blue-and-white h been gathered to give an impressio the room's nineteenth-century appe ance. Merrill and her colleagues h assembled close to a hundred piec nearly all Kangxi ware, but they still seeking further gifts of china. T effect has already been to breathe n life into this Sleeping Beauty o room, reawakening the wonder t those first European connoisseurs m have felt at the sight of the mysteri porcelains of the East. ▲

Catching the Breeze

(Continued from page 155) dangle outside the house and he painted them a flat brown to blend with the exterior. "Extremely high tech," he deadpans.

Last spring the cabin got a major renovation, moving it up the evolutionary scale "from tree house to lodge." Prior to the renovation the second floor had been the only living space. The first floor was a shedlike carport, and McAlpine would drive in, climb a stair, and enter the cabin through a hatch in the floor. The kitchen, dining room, bathroom, and two bedrooms that he managed to fit into the plan were jammed as tightly as puzzle pieces.

As part of the renovation, McAlpine enclosed the carport but kept the poured concrete floor. To dress it up, he scored the surface with a masonry saw, making a large diamond pattern, and then colored it with an acid-reactive treatment; now the concrete looks like rich old cracked brown leather. He moved the kitchen downstairs and kept it spare and simple—just a work table and a white piano-shaped island equipped with a 1960s sink and stove. McAlpine transformed another quarter of the downstairs into a living area with conspicuously low seven and a half foot ceilings that lend a cavelike feeling. But next to it he created a two-story dining area with dramatic seventeen-foot-tall glass doors that butterfly open onto the terrace. A round three-legged dining table was custom-made from heart pine planks. The wicker chairs from Conran's—saggy, bony shapes that McAlpine chose because he liked the friendly fatigue written into their design—have white terry slipcovers that get tossed in the washing machine.

Upstairs, there is now a trio of small bedrooms tucked under six and a h foot ceilings. "I wanted that Hobb like feeling," says McAlpine. "In t age of bigger is better, people for that you can achieve drama by lower the ceiling." From his bedroom w dows he can see the pier, dock, a screened gazebo hovering on pilin over the surface of the lake. They w the only structures on the prope when he bought it, and he cherish them for preceding him—for bei something he didn't design and the fore doesn't have to critique all t time. He keeps two green Adironda chairs on the dock and a Santa Clau red runabout boat moored to its edg Summer nights, McAlpine's dinn parties eventually move onto the doc Often the friends just sit, lulled by t hypnotically lapping lake. "Som times," says McAlpine, "we go out the boat and cut the motor off." ▲

A Personal Palette

(Continued from page 108) fantasies. There are no "objects," as a decorator or a collector would understand the term. There are only things with particular meaning for one or another of the Clementes or for all of them together.

Before becoming an actress, Alba studied stage design, yet nothing in the house is there for effect, nothing is stagy. And though much of the interior was a joint effort with Richard Gluckman, an architect known for designing SoHo galleries and art installations, nothing is artily precious either. Gluckman helped her find ingenious ways to reuse the odd corners and mismatched surfaces that earlier renovations had left behind. Within these idiosyncratic spaces Alba has combined furniture picked up in thrift shops with pieces designed by friends such as Ettore So sass and Frank Gehry as well as t creations of modern masters like Fra Lloyd Wright. Francesco's paintin are not hung solely for their aesthetic decorative value; they either allude aspects of domestic life, as do his *K* variations in the master bedroom, they take part in the sort of spiritu dialogue that engages his *Hope* a Picabia's *Hélias* in the dining roo

rywhere, art is a personal matter in-
ately interwoven with daily exis-
e (even Francesco's beard is a
terpiece), not a cultural asset to sa-
idolize, or show off.

s a mother and the mistress of her
se, Alba would be untrue to her
diterranean ancestry if she weren't
cerned with both the physical and
psychic well-being of her kin. The
r devotion seems nearly religious,
it pagan—an incantation summon-
the good spirits of art to watch over
house. A tall mystic figure from the
w Hebrides (the Clemente children
knamed him Grandpa) stands guard
he living room while Fuseli's *Head
Satan* appears to hover above the
rby fireplace like a cautionary icon.
ause the good spirits of art dwell
t in a sunny climate, brightness fills
house right up into the children's
rters on the top floors. When Alba
out to choose "Italian" colors for
interiors, she went to Francesco's
dio for some of his favorite pig-
nts: the red called rosso Pozzuoli,
green known as verdaccio, and the
low named after his hometown,
llo Napoli. The artist eventually
led other vivid hues to the palette
t his wife and Gluckman keyed to
luminous sequence of spaces.

You wouldn't expect otherwise from
h sophisticated collaborators.
hat's surprising is the solidly bour-
is way in which Alba and Frances-
's house accommodates a large
nily leading a cheerful but strictly
ulated life. Of course, the children
ep in beds designed by Kenny Scharf
l wake up among paintings left to
m by Keith Haring, and they are en-
raged to paint, draw, sculpt, and
ke their noses into everybody else's
work. Alba and Francesco's goal is
t to breed artists, however, but to ac-
aint their daughters and sons with the
rmony that art can bring into any-
e's existence. Chiara and Nina prob-
y won't miss the times when they
lept in cupboards," and Alba fre-
ently brings them and the boys back
the patrician house in Amalfi where
r father and grandmother were born
the room that is now her bedroom.
for the freedom of nomadic life,
ba and Francesco are flirting with an-
her house near Taos. Real nomads
ke their tents with them. ▲

Joop at the Top

(Continued from page 146) DeLorenzo, who spotted the 1950s French lighting designer before the current rage. "Crazy expensive," Joop says of the Mouille lamps, "but I adore the simplicity, the kind of power—I mean it's all aluminum." Joop is also passionate about the extraordinary wood furniture and sculpture made from the 1920s through the 1960s by the Frenchman Alexandre Noll. "The Noll pieces for me are a little bit like a shrine," Joop explains. "I have the feeling that instead of working on the material, Noll was worshiping the material."

Another favorite is the Warsaw-born painter Lempicka, who was deemed too fashionable and good-looking in the 1920s to be taken seriously as an artist—an attitude Joop says he, too, encountered as an art student in Hamburg. He remembers thinking, "Well, if I'm too fashionable for art, I'm going into fashion!" From art school he became an editor at the fashion magazine *Neue Mode*, then moved into fashion design. The first Joop! label appeared inside furs he designed for Revillon. "The fur company saw my sketches in a magazine and said, 'Probably he can do fur also.' I didn't know the difference between a rat and a mink, probably in life but not as a fur," he recalls. He went on to design a women's line, sketching in airports and restaurants, anywhere he had a spare moment. In 1987 Joop ended his various contracts with other companies and founded Parfums Joop! The firm now produces menswear, womenswear, and accessories, some of which may soon be available in the United States.

"Life," muses Joop, "has always held big surprises for me. Whatever I planned, God planned it differently. I keep myself open." And what better place to contemplate openness than the library of Joop's New York penthouse, with its wall and ceiling of glass? "He gets inspiration," says decorator Gray, "just by sitting in that glass room and seeing the Citicorp Center, the Chrysler Building, and the Empire State from morning to night." ▲



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Perfectionist

(Continued from page 162) plaster next to the parchment,'' says Barry, crisply articulating each noun, ''that's enough of a story.'' Additional self-sufficient narratives: a poolscape by Sally Gall floating above the watery curves of an iron deco console in the hall; an ivory lacquer desk straddling sisal and highly buffed wood floors, its fluted edge repeated in a chair's linen skirt.

Here, and in her projects, Barry seems guided above all by reserve, a tendency to subtract rather than add. ''The world is a noisy noisy place,'' she says. ''How can you come home to riotous pattern?'' She picks up a Mrs. Gooch's tomato. ''I want to see this in a simple white room. Ivy kitchen wallpaper—how can you get near it? If a client wants a Venetian room, I'll say, 'Let's take what you like and reduce it. Let's do parchment walls and a parchment sofa and *then* we'll throw in a red velvet pillow and some dusky terra-cottas.' ''

Barry does styles the way Meryl Streep does accents. In California, she is currently juggling a Wallace Neff house, a Richard Neutra house, and a Napa winery conversion. She's doing a villa on Maui and a Tudor mansion in Greenwich, Connecticut. And, like Streep, she goes the extra mile. ''You learn to make beautiful rooms—I can make beautiful rooms in my sleep—then you go beyond. Often I do much more than a look. I try to impart a life style.''

Meryl Streep, meet Martha Stewart. If you were to come to Barbara Barry in need of a life style, you might learn the following things. Why to splurge on 350-thread-count linens. Where to put a bowl of lemons. Whether to replace the stripes in your closet with taupes. When to take that mint julep cup out of your silver cabinet and put your toothbrush in it. How to honor what you have. *A whole philosophy of life.*

And a surprisingly utilitarian one. In Barry's house, the silver is used for every occasion, the still lifes are admired and then eaten, the books are dipped into constantly. ''I am not wealthy, but I treat myself the way a good hotel treats me,'' she says. ''I've got the best sheets, the best shower head, a si tray. When I come home, I'll make put it on the tray, and go sit in the b tub and read.'' In particular, she d inspiration from her art books mother, an artist, taught Barry and three sisters to paint, and she conti to labor at Ingres-like nudes) and collection of photographs and pho raphy books (Gall, Jan Groover, Outerbridge, László Moholy-N Josef Sudek).

We're flipping through a Su book when she stops at a picture o old palace loggia in Prague—a ch oscuro of sunlit tiles and Gothic arc ''I'd love to live inside one of thes she sighs. Then she laughs at her sentiment: ''I dream of living in room where the floor meets the and the wall meets the ceiling and erything makes sense. It's an ob sion, a curse. I'm cursed to b perfectionist. My friends are alw saying, 'You really live so elegan You really sit down and have tea? really use those expensive cups?' I do. Because what else do we have?

Coming Home

(Continued from page 98) was altered to accommodate an early nineteenth century English bookcase the McCoys purchased from Charles Edwards in London. The living room was squared off with a new window and fireplace. At first the McCoys thought they would build the kitchen in what is now the dining room, where they had found signs of a kitchen fireplace. They soon discovered, however, that to get enough counter space they would have to reduce the size of the windows, which would destroy the proportions of the house from the outside. They opted instead to replace one shed with a smaller kitchen and another with a pantry.

On the other side of the kitchen a 1990 addition designed to resemble the area's once-ubiquitous hops barns serves as a second, informal dining room. Jason conceived the space as ''a fantasy of glass and snow''—until he discovered the financial penalties of adding heat to those elements. The room has floor-to-ceiling glass doors, tall windows, a skylight, a view of the gardens and a distant village, and a brave little wood-burning stove.

When the McCoys set out to furnish Goodspeed Farm, they began with three important things: a cherry table from Jason's mother, a glass chandelier from the Boston apartment of Diana's grandmother, and the great eye of Jacques Dehornois, a longtime friend. Together and separately, Jason, Diana, and Jacques combed two continents for objects that were of perfect proportion and unique style, but also a bit eccentric. ''I don't like the idea of things being absolutely pure all the time,'' says Diana. ''Quirkiness is what makes objects interesting. I know we got this from Jacques.'' Among the McCoys' finds: a coatrack from Newport, two sets of distantly related chairs from Cynthia Beneduce in SoHo, a dining table from the Blue Bonnet in nearby Portlandville, a table from Kelter-Malcé in New York, four elegant cow prints from a Sotheby's English country house sale, an American wing chair from Joel Mathieson, and an English baroque overmantel mirror—not grand but simply perfect—that Jason and Alain spied in London.

Landscape designer Edwina vonGal laid out the garden with colorful b ders that include grasses of various t tures and tones to complement seasonal blooms. Among the garde many charms is its ability to survive state New York winters and to fill serendipitous summers with color scent. Stonemason Jim Holbrook c ated exquisite stone walls that outl the new lawns, emphasizing the pla ings and the changing vistas.

Now that the farmhouse is compl the rest of the 225 acres await the M Coys' full attention. The sugar b has already been cleared. Fences again delineate fields and woods pond will replace the encroachi swamp, and a regal allée will line driveway that edges the apple orcha

Goodspeed Farm, says Dia ''really taught us not to be afraid projects. We never had a plan; we n er worked from a blueprint. The ho evolved as it was being built. But kept the footprint of the house, and hard to tell where the old house st and the new house begins.'' There i spirit of permanence and tranquill here that harks back to Cooper's visi of the American Eden. ▲

where to find it



FOOD

Page 64 Grass Skirt handmade raffia/buri **round place mat,** by Jane Krolik for Chateau X, for sales (212) 477-3123. **66** Hand-painted **bamboo place mat,** $28, by Jane Krolik for Chateau X, at Barneys New York; Frank McIntosh at Henri Bendel, NYC, Boston, Chicago. Seeds machine-washable linen **napkin with three buttons,** $25, by Nina Ramsey for Archipelago, at selected Barneys New York; Nan Duskin, Baltimore, Philadelphia, Strafford; Material Possessions, Chicago; the Plaid Giraffe, Wichita. Mallorca ceramic **salad plate,** by Ann Mallory, at Adrien Leonard, NYC; other stores (310) 289-0605. Raffia machine-washable **linen napkins** with synthetic raffia fringe, $22 ea, by Nina Ramsey for Archipelago, at Neiman Marcus; selected Barneys New York; Amen Wardy Home, Aspen; Nan Duskin, Baltimore, Philadelphia, Strafford; Peppercorn, Boulder; Branca Boutique, Chicago; Vincent, Coral Gables; Toadflax, Pittsburgh; Quikworks, Santa Fe; the Plaid Giraffe, Wichita

PEOPLE

Pages 68, 74 Custom leaded-glass **windows,** by Venturella Studio, NYC (212) 228-4252. **Flowers,** Doppizzi & Co., NYC (212) 633-2248. **68** 2-pce leopard-print stretch-velvet **cat suit,** by Genius Dilettante, at Dress Circle, Pittsburgh (412) 681-7179; Pepi Sport (top only), Vail (303) 476-5202 Gustav Stickley oak **armchair, No. 208 settle,** and **hexagonal table,** Tiffany **lamp,** c. 1925, Charles Limbert oak **stool,** similar at Peter-Roberts Antiques, NYC (212) 226-4777. Marissa (1444-Desert Hare) sueded **leather on settle,** Dale Velour (#111-Maize) sueded **leather on armchair,** to the trade at Spinneybeck, for showrooms (800) 482-7777. Rookwood pottery **vase,** c. 1915, Limbert oak **table,** c. 1910, Arcroft copper **candlesticks,** c. 1910, similar at Peter-Roberts (see above). Pawnee silk **scarf,** from Hermès, for stores (800) 441-4488. **74** Custom **cabinetry,** by Watel & Dallas, Brooklyn (718) 383-1098. Plail oak **rocker,** c. 1915, Arcroft and Handel **lamps,** Rookwood **vases,** similar at Peter-Roberts (see above)

STYLE

Page 92 Han Feng designs: Hand-pleated silk organza **scarf jacket,** at Henri Bendel, NYC, Chicago; Biba, Chicago. Hand-pleated silk organza **hat,** at Barneys New York (to order); Biba, Chicago. Pleated silk chiffon **scarf,** at Henri Bendel, NYC; Charivari, NYC; Greta, Beverly Hills; Biba, Chicago. Washable raw-silk **tablecloth, place mats, and napkin,** at selected Barneys New York; Frank McIntosh at Henri Bendel, NYC, Boston, Chicago. Hand-pleated silk organza **pillow shams,** at selected Barneys New York; Biba, Chicago. Hand-pleated silk organza **coat,** at Greta, Beverly Hills; Biba, Chicago; Anastasia, Newport Beach; Weather-vane, Santa Monica.

COMING HOME TO THE COUNTRY

Pages 96–103 Architectural design, by Alain Mertens Architectural & Design Consultants, 799 Madison Ave., New York, NY 10021, (212) 570-2175, London (71) 408-0049, and Christopher Smallwood Architects, Chelsea Reach 79/89 Lots Rd., London SW10 0RN, (71) 376-5744; NYC (212) 447-7714. **Landscape design,** by Edwina vonGal & Co., Long Island City (718) 706-6007 **Contracting,** by H. Branson & Sons, Cooperstown (607) 547-2653. Custom-color louvered wooden **indoor shutters,** from JoAnna, to order from Catherine Davis Black, Cooperstown (607) 547-5308 by appt. **99** Chesterfield **sofa,** at George Smith Sofas & Chairs, for dealers (212) 226-4747. Hepplewhite Newburyport **wing chair,** c. 1780, similar at Joel Mathieson, NYC (212) 941-1491. Cross Weave **sisal,** to the trade at Stark Carpet, for showrooms (212) 752-9000. New York State late 18th century pine/cherry tilt-top **tea table** with 19th-century découpage, similar at Axtell Antiques, Deposit (607) 467-2353. **Collages,** by Leonard Stokes, similar at Jason McCoy, 41 East 57 St., 11th fl., New York, NY 10022; (212) 319-1996. 18th-century Italian giltwood candlestick **lamps on hunt table,** similar at Vito Giallo Antiques, NYC (212) 535-9885. 19th-century **Spanish colonial table,** similar at Kelter-Malcé Antiques, NYC (212) 675-7380 by appt. **100** Stone **garden walls,** by Jim Holbrook, Cooperstown (607) 547-5196 **101** 19th-century American painted pine cottage **bed,** similar at Bertha Black Antiques, NYC (212) 966-7116. Late 18th century New York State **painted table,** similar at Axtell Antiques (see above). American hooked **rug,** 1911, similar at Cynthia Beneduce, NYC (212) 982-3185 by appt. American pine **dining table,** c. 1830, similar at Blue Bonnet Antiques, Portlandville (607) 286-7568. 19th-century American Fancy and Sheraton **chairs,** similar at Cynthia Beneduce (see above). **102–03** 19th-century American **drop-leaf table,** similar at Joel Mathieson (see above). American Victorian kitchen **chairs** and **parlor stove,** similar at Wood Bull Antiques, Milford (607) 286-9021

A PERSONAL PALETTE

Pages 104–11 Design and architectural renovation, by Richard Gluckman Architects, 463 Greenwich St., New York, NY 10013; (212) 925-8967. **106** Collection of handblown glass **vases and fruit bowls,** by Ettore Sottsass for Memphis Milano, to order from Urban Architecture, Detroit (313) 873-2707. **107** Mexican **folk chairs,** c. 1900, similar at ABC Carpet & Home, NYC (212) 473-3000

DAVID EASTON, MASTER BUILDER

Pages 112–21 Design, by David Anthony Easton, 323 East 58 St., New York, NY 10022; (212) 486-6704. **113** Edwardian park **chair,** English cast-iron **fountain mask,** c. 1830, similar at Clifton Little Venice, London (71) 289-7894 **114** Custom Adam-style hand-carved mahogany **mantel,** designed by David Easton, fabricated by Design Works, Atlanta (800) 736-0256. Gallier Diamond **wallpaper in hallway,** to the trade to custom order at Brunschwig & Fils, for showrooms (212) 838-7878. Hindoustan wood-blocked **wallpaper in dining room,** to the trade at Zuber et Cie, for showrooms (212) 486-9226 **115** Marlborough Stripe (#29075) **wallpaper,** to the trade at Cowtan & Tout, for showrooms (212) 753-4488. Lampas Bleuets (#31290/24) spun rayon **fabric on caned chairs,** Fontainebleau (#35029/1) warp-print **silk on round table,** Lampas D'Aubigne (#4007/2) **silk on foreground chair,** to the trade at Clarence House, for showrooms (212) 752-2890. Dresden Cotton Damask (#63546.01) cotton/viscose **fabric on sofa,** Charlotte Strié Faille (35400.00/5406) **silk for curtains,** to the trade at Brunschwig (see above). Regency bronze/ormolu **candlesticks with crystal prisms,** c. 1810, similar at Kenneth Neame, London (71) 493-1820. Late 19th century crystal **chandelier,** similar at Lennox Money, London (71) 730-3070 **116** Regency mahogany/brass **globe,** c. 1830, English **brass chandelier,** c. 1735, similar at Mallett & Son, London (71) 499-7411. Lamoignon Striped Warp Print Taffetas (#34493.00) **silk for curtains,** to the trade at Brunschwig (see above) Charles X **Aubusson carpet,** similar at Doris Leslie Blau, NYC (212) 759-3715. **117** Custom-color Faille du Barry (#34510.00) **silk for curtains,** to the trade at Brunschwig (see above) Custom **frescoes,** by New Pompeii, to the trade to order at Scalamandré, for showrooms (212) 980-3888; J. Robert Scott & Assocs., Laguna Niguel, Los Angeles. Catalpa (#7123/4) linen **damask on chairs,** from Rubelli, to the trade at Bergamo Fabrics, for showrooms (718) 392-5000. Trianon Strié (#C2-301-1) silk **taffeta on gallery bench,** to the trade at Christopher Norman, for showrooms (212) 644-4100 George III **chandelier in drawing room,** similar at Nesle, NYC (212) 755-0515. **119** Bronze **armillary sphere and stone plinth,** c. 1870, similar at Sylvia Napier, London (71) 371-5881 1860s English iron **bench,** similar at Guinevere

Antiques, London (71) 736-2917. French **tole oil lamps,** c. 1820, similar at Charles Saunders Antiques, London (71) 351-5242. **120** Swedish **painted chest,** c. 1780, similar at Valley House Antiques, Locust Valley (516) 671-2847. English Gothic revival **oak chairs,** c. 1800, similar at Stephen Long Antiques, London (71) 352-8226. Creil Cotton Print (#173100 00) **cotton on chair cushions,** to the trade at Brunschwig (see above). English painted wood **wall brackets,** c. 1855, similar at Pamela Teignmouth & Son, London (71) 229-1602. Custom-color Buckingham Stripe **wallpaper,** to the trade to special order at Clarence House (see above). Reproduction verdigris **wall lantern,** similar at Mill House Antiques, Woodbury (203) 263-3446. **121** Indian reproduction tole **hanging lantern,** to the trade at John Rosselli International, NYC (212) 772-2137. Chinese **sea grass carpet,** to the trade at Stark Carpet, for showrooms (212) 752-9000. Silk Burlap (#S-105) **fabric for quilted curtains,** to the trade at Christopher Norman (see above). Tole **column lamp,** from Vaughan, London, for dealers (71) 731-3133.

MADE IN TRIBECA

Pages 132–33 Custom **clothing, furniture and accessories,** similar at the Manolo and Arnaldo Ferrara showroom, NYC (212) 219-2089 by appt. Wooden beaded **dress,** $525, by Manolo, at Henri Bendel, NYC (212) 247-1100.

LIVING IN TECHNICOLOR

Pages 134–39 Antiques, similar to the trade at J. F. Chen Antiques, 8414 Melrose Ave., Los Angeles, CA 90069, (213) 655-6310. **134** DuBarry Taffeta Stripe (#C2-201-1) **silk for curtains,** DuBarry Taffeta (#C2-101-1) **silk on banquette,** to the trade at Christopher Norman, for showrooms (212) 644-4100. Custom giltwood **curtain rod,** by Jim Trujillo, to the trade to order at Stables, Schwab & Trujillo, Los Angeles (213) 969-9076. Rayure Directoire (#SOI610) natural **silk on Louis XVI chair and banquette pillow,** to the trade at Nobilis-Fontan, for showrooms (908) 464-1177. Amboise (#36058-9100) viscose/cotton/metal **rosette on banquette,** Amboise (#36057-9100) viscose/wood **tassel on banquette,** Amboise (#32137-9100) viscose/cotton **braid on banquette,** Amboise (#33207-9100) viscose/cotton **fringe on banquette,** to the trade at Houlès, for showrooms (310) 652-6171. **136** Château Margaux (#32831/2) cotton/silk **damask on spoonback chair,** Langeais (#31686/1) warp-print **silk on small center pillow and chairback,** to the trade at Clarence House, for showrooms (212) 752-2890. Michelle (#4274/01) viscose/cotton **stripe for armchair slipcovers,** Colibri (#1300/531) viscose/cotton **fabric on foreground chair,** to the trade at Manuel Canovas, for showrooms (212) 752-9588. Hyperion (#A9708) brass **floor lamps,** to the trade at Donghia Furniture, for showrooms (800) 366-4442. **137** Custom Biedermeier-style **lacquered wood chairs,** designed by J. F. Chen, similar to the trade to order from J. F. Chen (see above). Satin Chine (#14300/44) cotton/silk **fabric on wood chairs,** Vega (#33048/12) Bemberg/silk **taffeta for quilted tablecloth,** to the trade at Clarence House (see above). Cinnabar (#62773) cotton/linen **print for curtains,** to the trade at Kent-Bragaline, for showrooms (718) 784-2012. **138** Michelle (#4274) viscose/cotton **stripes for curtains, sofa, and pillows,** Merindol (#4299/08) viscose/cotton ottoman **stripe on foreground chair,** to the trade at Manuel Canovas (see above). Edward Dugmore **painting,** 1954, similar at the Manny Silverman Gallery, Los Angeles (310) 659-8256. **139** Snow Leopard (#66612) cotton/rayon **chenille on sofa,** to the trade at Kent-Bragaline (see above). Natura **sisal,** to the trade at Stark Carpet, for showrooms (212) 752-9000. Valenti Stripe Thai **silk on pillows,** to the trade at Prima Seta, for showrooms (310) 829-5626. Alexandrie (#33010/2) **cotton percale for curtain,** to the trade at Clarence House (see above). Custom hand-tacked silk-covered down **comforter,** by Jim Trujillo, to the trade to order at Stables, Schwab & Trujillo (see above). Celia (#AC1207-1) **chintz on bed and for curtains,** to the trade at China Seas, for showrooms (800) 723-8207. Quadrillage Plaid Taffetas (#646066.01; #64605.01) rayon **fabrics for inner curtain and pillow,** to the trade at Brunschwig & Fils, for showrooms (212) 838-7878.



Joop at the Top

JOOP AT THE TOP

Pages 140–47 Design and architectural renovation, by Kevin Grey, NYC (212) 838-4921, and Brian Kaye at David McAlpin, Architect, 160 Fifth Ave., Suite 901, New York, NY 10010, (212) 929-3883. **140** Royère **armchairs,** Alexandre Noll **sculptures on mantel,** similar at DeLorenzo 1950, NYC (212) 535-8511 (moving June 1 to 440 Lafayette St., NYC). Turquoise (#10368-21) and Pollen (#10368-39) linen/cotton **velvets on armchairs,** to the trade at Clarence House, for showrooms (212) 752-2890. Venetian **glass tiles in mantel,** by Gruppo Bisazza, at Nemo Tile, NYC (212) 505-0009. **141 Shirt,** by Comme des Garçons, for stores (212) 869-4030. **Shoes,** at Stephane Kelian, NYC, Los Angeles. **142–43** 18th-century Venetian parcel-gilt **console table,** similar at H. M. Luther Antiques, NYC (212) 505-1485. Prouvé terrazzo/steel **coffee table,** Royère **chaise, cabinet with wave support,** similar at DeLorenzo 1950 (see above). Wrought-iron **candle holder,** by Marie Zimmerman, 1910, similar at DeLorenzo, NYC (212) 249-7575. Leopard Velvet (BLV) silk/cotton **fabric on chaise,** to the trade at Christopher Hyland, for showrooms (212) 688-6121. 1940s ceramic va **on coffee table,** by F. Carlton Ball, similar at F 50, NYC (212) 777-3208. Gold **charger on co table,** by Steven Stewart, similar at Gordon Foster, NYC (212) 744-4922. **144** Royère **sofa** Royère gold-leaf **standing lamps** with parchm shades, similar at DeLorenzo 1950 (see above Chenille (#207B1) cotton/linen **fabric on sofa** the trade at Ian Wall, for showrooms (212) 758 5357. Carré Royal (#33025-5) cotton **velvet fo checked pillow,** to the trade at Clarence Hous (see above). Steven Stewart ceramic **vases o cabinet at left,** 18th-century Chinese **porcela vase,** similar at Gordon Foster (see above). N wood **pitcher,** similar at DeLorenzo 1950. Pair teak **chair,** c. 1953, by Hans Wegner, similar a Evergreen Antiques, NYC (212) 744-5664. Lia **steel floor lamp,** by Royère, similar at DeLore 1950 (see above). **145** Serge Mouille **floor lam** 1950s Charlotte Perriand oak **desk,** Prouvé leather/steel **chairs,** similar at DeLorenzo 195 (see above). Leather **satchel,** similar at Joop! Europe, for locations call Hamburg (44) 80380 Porcelain/bronze **cachepot,** by Steven Stewar similar at Gordon Foster (see above). Bronze **solar shades,** from Shading Systems, for store (800) 255-5988. **146** Noll **console table,** Mouil **architect's lamp,** similar at DeLorenzo 1950 (s above). **146–47** Steel/wood **screen,** by John Risley, similar at Full House, NYC (212) 529-22 Noll wood **sculpture,** Nakashima walnut **table foot of bed** and wood **bedside tables,** Mouille **lamps,** all similar at DeLorenzo 1950 (see above). Cotton weave **bedspread,** similar at Portico, NYC (212) 941-7800. Austrian chemic free **sheets and pillowcases,** at Ad Hoc, NYC (212) 925-2652.

CATCHING THE BREEZE

Pages 152–57 Architecture, by McAlpine Architecture, 644 South Perry St., Montgomery, AL 36104, (205) 262-8315. **153** Custom **table o vintage pine,** similar to order from Designer Antiques, Atlanta (404) 352-0254. Teale (#SKU 140325) wicker **dining chairs** (without slipcovers), from Conran's-Habitat, for stores (800) 326-6726. Mexican glass/tin **candleholders on table,** similar at Herron Hou Antiques, Montgomery (205) 265-2063. **154** Master Breeze **standing fan,** from Triangle Engineering, for dealers (205) 745-4618. **155** Indonesian teak **bench,** c. 1900, similar at Canterbury Antiques, Atlanta (404) 231-4048. English mahogany **tray table,** c. 1820, similar a William Word Antiques, Atlanta (404) 233-6890. Sack linen-upholstered **chairs,** to order from McAlpine (see above). Vintage tractor-seat **stools,** similar at ABC Carpet & Home, NYC (2 473-3000. **156–57** Custom **four-poster** of vintage pine, similar to order from Village Antiques, Opelika (205) 745-0320. **Cotton blanket,** from Faribo, Simply Cotton unbleache cotton **sheets and pillowcases,** from Utica, bo at ABC Carpet & Home (see above); for other Faribo stores (507) 334-6444; for other Utica stores (800) 533-8229.

THE EVERYDAY PERFECTIONIST

s 158–63 Decoration, by Barbara Barry, Pico Blvd., Los Angeles, CA 90035; (310) 977. Sally Gall **photographs,** similar at the Saul Gallery, NYC (212) 431-0747. **158** 19th- ry European alabaster/giltwood **column,** r at David George Antiques, NYC (212) 034. Rafaela (#A9812) **gilt lamp** (custom by Barry), to the trade at Donghia Furniture, owrooms (800) 366-4442. Custom ermeier-style chair, designed by J. F. , to the trade to order from J. F. Chen ues, Los Angeles (213) 655-6310. Pauline 24/48) viscose/cotton satin/ottoman **stripe** air, to the trade at Manuel Canovas, for rooms (212) 752-9588. Haargan Rips sisal/ mohair/viscose **carpet,** at S. & J. Biren coverings, Los Angeles (310) 553-0971. **159** nari **linen on sofa,** at Diamond Foam & cs, Los Angeles (213) 931-8148. **160** 1940s can **silver dish,** similar at Alan Moss, NYC 219-1663. Charles X glass/mahogany en, similar to the trade at J. F. Chen (see e). Repptrust (#2310-Smoke) handloomed on **on sofa,** to the trade at Henry Calvin cs, for showrooms (415) 565-1981. Mandor 28/28) viscose **fabric on small pillows,** to ade at Manuel Canovas (see above). Sage h cotton **damask on armchair,** at Diamond & Fabrics (see above). Georgian silver **estick lamps,** 1940s painted wood **ves,** similar at Charles Gill, Los Angeles 653-3434. 1930s art deco rosewood/brass **able,** similar at Antiques by Claude Hubert, a Monica (310) 395-5607. **161** Fluted stone **g table** with granite top (#DT02), to the at Formations, for showrooms (310) 659- Floatation crinkled paper **ceiling fixture,** Ingo Maurer, at Diva, Los Angeles (310) 3191; for other stores (212) 477-3188 wood (#9120) veneer **mirror,** to the trade at y Corzine, for showrooms (310) 559-9051. ngbone **linen for curtain,** to the trade at y Calvin (see above). Kalahari **linen on rs,** at Diamond Foam & Fabrics (see above) s art deco silver-plated **teapot,** similar to the at Nancy Corzine Antiques, Los Angeles 652-4859. **162** 18th- and 20th-century **itectural drawings,** similar at Stubbs Books nts, NYC (212) 772-3120. American Empire s **mahogany table,** similar at Golden Goose, docino (707) 937-4655. 1920s cobalt **elain vases** with bronze doré handles, by es, similar at Joseph Sala, Los Angeles (213) 5999. Triple Column (#80168) Murano ed **glass lamp,** to the trade at Wicker Works, howrooms (415) 626-6730. 19th-century pean carved **stone fragment,** similar to the at Initials, Los Angeles (213) 653-6300 o II (#W150) hand-painted **wallpaper on s and table,** to the trade at Donghia Textiles, howrooms (800) 366-4442. Classic white- e resin **lamp,** to the trade at Sirmos, for rooms (212) 371-0910. Coronata **wallpaper atboxes,** from the Folly Collection, to the e at Osborne & Little, for showrooms (203) 1500. Ondine (#4115) viscose/cotton hed **ottoman on headboard,** to the trade at Manuel Canovas (see above). Custom English embroidered cotton-covered down **duvet,** by Peter Reed, Leonardo cotton matelassé **pillow shams,** from Anichini, to order at Golden Goose (see above); for other Anichini stores (800) 553-5309. Random Sheer wool **bouclé carpet,** to the trade at Decorative Carpets, Los Angeles (310) 859-6333. **163** 1920s French art deco **console table,** similar at Joseph Sala (see above). Pewter **bookend,** similar at Golden Goose (see above). Handmade 22-kt **gold-leaf ceramic vase,** by Ron Dier, to the trade at Randolph & Hein, Los Angeles, San Francisco; Lorin Marsh, NYC; David Sutherland, Dallas, Houston. Arles (#93239) cotton/polyester **stripe on ottoman,** to the trade at Designs by Jack Valentine, for showrooms (407) 362-0311. Toile Napoleon (#4325/98) **cotton on chair,** to the trade at Manuel Canovas (see above).

THE PLEASURES OF ALFRESCO ENTERTAINING

Pages 166–67 Decoration, by Mark Hampton, 654 Madison Ave., 21st fl., New York, NY 10021, (212) 753-4110. Café (#22-536-870) wood/steel **folding chairs,** from Gardeners Eden, for catalogue or to order (800) 822-9600. Savoy cotton **tablecloth,** by W-C Designs, at department and linen specialty stores nationwide. **167** Sea grass **occasional chairs** (#SG2), **large club chair** (#SG1), **ottoman** (#SG13), and **loveseat** (#SG11), to the trade at Walters Wicker, for showrooms (718) 729-1212. Havering Stripe (#7803) **chintz on cushions,** to the trade at Cowtan & Tout, for showrooms (212) 753-4488. Custom brass **lantern** (#39), to the trade to order from Joseph Richter, NYC (212) 755-6094. **168 Decoration,** by Charles Riley, NYC (212) 473-4173; Los Angeles (213) 383-5838. Whip Stitch machine-washable **linen napkins,** Running Stitch machine-washable linen **tablecloth,** both from Archipelago, at selected Barneys New York; Branca Boutique, Chicago; Room with a View, Santa Monica. Luna Garcia handmade terra-cotta multicolored **plates and serving dishes,** Valiant glass **tumbler holding flowers,** Anne Marie Murray ceramic **flower dish,** Simon Pearce handblown, hand-finished **wineglasses and pitcher,** all at Fred Segal Zero Minus Plus, Santa Monica (310) 395-5718; for other Simon Pearce stores, to order, or for catalogue (802) 295-2711. Fantasia Italian hand-painted ceramic **mug,** from Vietri, for dealers (800) 277-5933. **170 Decoration,** by Ron Hefler, 465 South Sweetzer Ave., Los Angeles, CA 90048; (213) 651-1231. Isigny Check (#140425.00) cotton/rayon/linen **fabric for tablecloth,** to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Linen **napkins,** from Linens et al, Beverly Hills (310) 652-7970. Italian handblown **large glasses,** from Vietri, to the trade at de Benedictis, Los Angeles (310) 271-7141; for other dealers (800) 277-5933. Antique Bavarian **china bowl,** similar at Foster-Ingersoll, Los Angeles (310) 652-7677. **172** Bistro stainless-steel/ABS plastic **flatware,** from Pottery Barn, to order or for stores (800) 922-5507. Guatemalan **cotton napkins,** similar at Kitchen Classic, Bridgehampton (516) 537-1111. **173 Design,** by Craig Wright of C M Wright, 700 North La Cienega Blvd., Los Angeles, CA 90069, (310) 657-7655. **Landscape architecture,** by Robert M. Fletcher & Assocs., Pacific Palisades (310) 459-6204. Custom painted **bentwood dining chairs,** painted wood **table,** and painted vintage **wood mirror** with hickory detailing, to the trade to order from Richard Mulligan–Sunset Cottage, Los Angeles (213) 650-8660 by appt. Karthika Stripe (#33004/9) **cotton on chairs,** to the trade at Clarence House, for showrooms (212) 752-2890. Cobalt crystal **tumblers** with gold rims, from the Ralph Lauren Home Collection, at Dillard's Valley View, Dallas (214) 386-4595. English **silver-plated goblets,** c. 1885, English **flatware with staghorn handles,** at Foster-Ingersoll (see above). Handblown crystal **hurricane lamps,** at La Maison Française, Los Angeles (213) 653-6534. **174** Saint Hubert crystal **salad plate,** from Lalique, for stores (201) 939-4199. Dom Pérignon **crystal glasses,** from Baccarat, to order (800) 777-0100. Moon pink-rimmed **dinner plates** and green-rimmed **salad dessert plate,** by Gene Meyer for Swid Powell, for stores (800) 674-4141. **175 Design, selected objects,** from Hutton Wilkinson, Box 69A39, Los Angeles, CA 90069; (213) 874-7760. Nancy crystal **water goblets,** from Baccarat (see above). Malmaison **flatware,** from Christofle, for stores (800) 677-7458.

TIMELESS ROOMS

Page 188 Whitewashed chinoiserie **four-poster,** similar to the trade to order from Michael Taylor Designs, San Francisco (415) 558-9940 by appt.

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POSTMASTER: Send address changes to House & Garden, Box 53916, Boulder, CO 80322.

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TIMELESS ROOMS



WHEN DESIGNING A ROOM, WHITE IS SELDOM AN UNSUITABLE CHOICE.

—MICHAEL TAYLOR

DATE Circa 1960 **PLACE** San Francisco
DECORATOR Michael Taylor (1927–1986)
BIO King of the clean, casual, giant-scaled California look, Taylor was also famous for adapting the more formal designs of earlier modern masters. From the 1950s to the '80s, the full range of his work was featured on a record fifteen *House & Garden* covers.
SETTING The large central space in Taylor's Sutter Street shop where he lured clients with setups such as this ethereal bedroom that harks back to the 1930s.
ELEMENTS Reminders of decorator Syrie Maugham, one of Taylor's idols, appear in everything from the coyly skirted and tufted armchairs to the painted andirons and the whitewashed chinoiserie four-poster—which, in fact, Maugham once owned. The pretzel-armed plaster lamps were a trademark of California decorator Frances Elkins, an inspiration closer to hom Taylor's own love of a "felicitous sense of contrast" is visible in the pairing of a Venetian mirror with a sleek mantel. "If the furniture is all too ornate or all too primitive, the room is wrong," he once wrote. "It is contrast that brings things excitingly alive."
PALETTE The floor-to-ceiling expanse of white—a classic Maugham scheme—amplifies touches of green and California greenery. More often than not, Taylor advocated pale neutral backdrops, a strong secondary color, and repetitive use of printed fabrics for a "certa purity" and a bold unified effect. As he put it, "Ther is a tremendous amount of color in my rooms, but the are not *many* colors."

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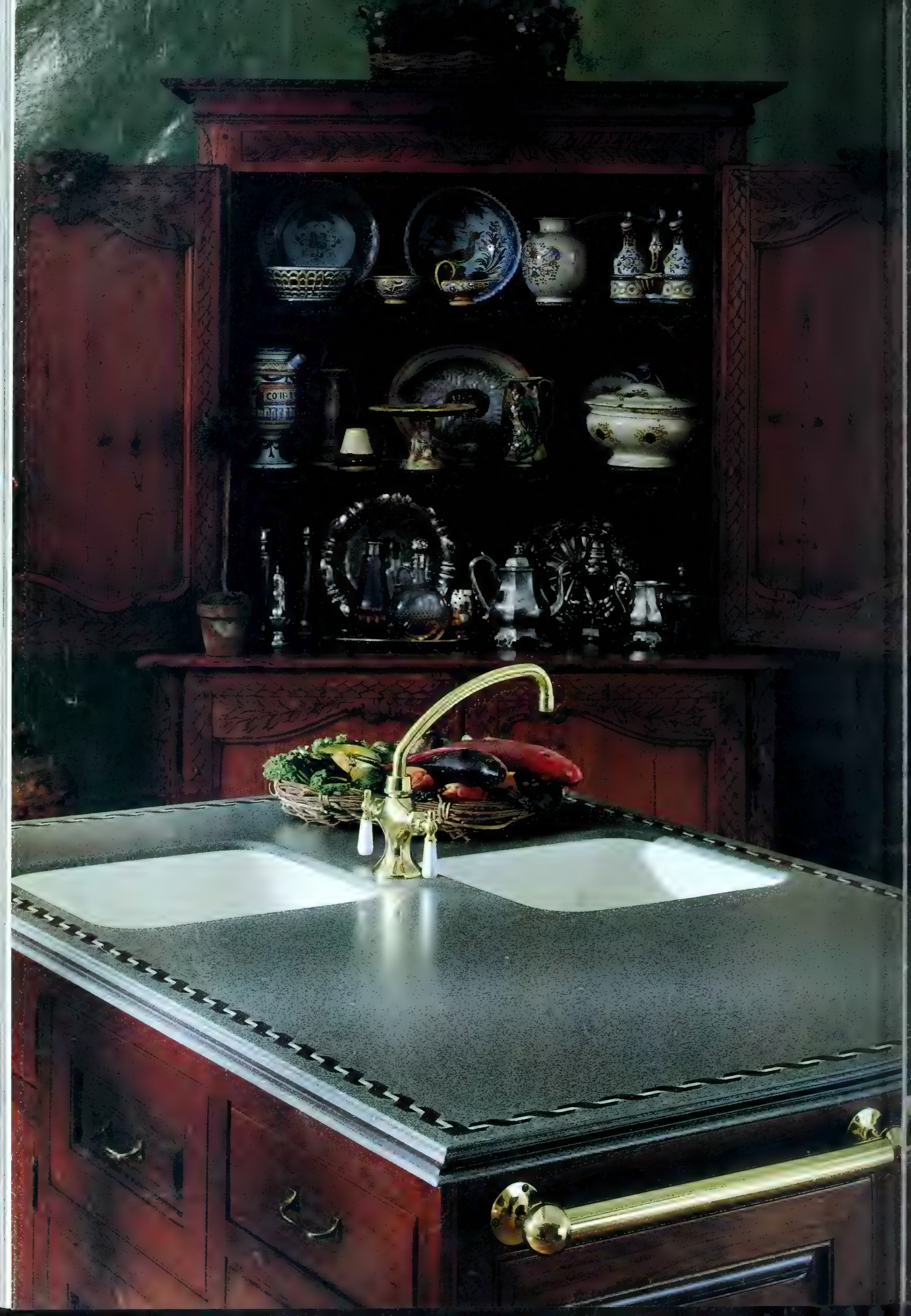
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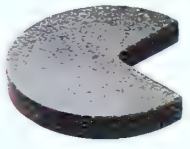


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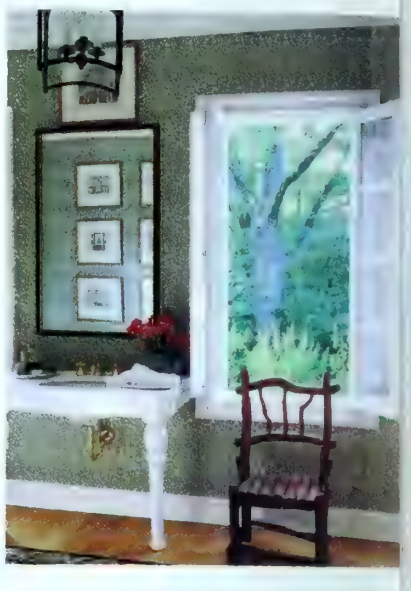
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—John Richardson
A Writer's Folly

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96 Stripes harmonize the rich colors of the music room Craig Raywood designed for the Royal Oak Showhouse.

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Condé Nast Building, 350 Madison Avenue, New York, NY 10017
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contributors notes



ROBERTO GILI

Fabrizio Ferri is an Italian photographer who has traveled the world doing location work for Gucci, Calvin Klein, and numerous fashion magazines. For HG he turns his camera on his own retreat on the Mediterranean island of Pantelleria, with its restored stone compound and breathtaking vistas. "Shooting my own house was as touching and embarrassing as photographing a close friend," he says. "I notice, though, that the house did not blush."



KENNETH CHEN

James Atlas addresses himself to t Manhattan apartment of Alexandra Pe ney, editor of *Self* magazine and a hoste whose salon Atlas describes as "very sp cial, with an intent to both instruct and d light." Atlas, a consulting editor of *T New York Times Magazine* and the auth of the 1986 novel *The Great Pretend* and a biography of Delmore Schwartz, at work on a biography of Saul Bellow.



JOYCE RAVID

Barbaralee Diamonstein-Spielvogel visits master glass artist Dale Chihuly in his studio on Seattle's Lake Union. The first director of New York City's Department of Cultural Affairs, Diamonstein-Spielvogel now chairs the city's Landmarks Preservation Foundation. She has produced six series on art and architecture for the Arts & Entertainment Network and written sixteen books, including *The Landmarks of New York II*, due from Abrams in October.



The HG staff *Back row, from left:* Douglas Brenner, Lee Ruell Aris Georgiadis, Deirdre Dolan, George Moscahlades, Wendy Gooc man, Stephen Drucker, Eric Berthold, Marianna Poutasse, Sara Fletcher. *Second row:* Kimberly Robinson, Lynette Dodds, Kay Su mann, Patti Wilson, Caroline Bretter, Elaine Hunt, Dana Cowin, edit in chief Nancy Novogrod, Reginald Gay, Lori Gruber, Denise Martin Senga Mortimer, Amy Katzenberg. *Third row, seated:* Michelle Co lin, Margot Guralnick, Dania Martinez Davey, Carolyn Sollis, Susa Goldberger, Shirley Towasser, Jacqueline Gonnet. *Front row:* Angel ca Escoto, Amy Taran Astley, Anne Foxley.



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NOTES

HG REPORTS ON THE NEW AND THE NOTEWORTHY By Eric Berthold



s the first ergonomic garden seat," says John Danzer of the armchair in the doorway of his upstate New barn. "I worked with a chiropractor, and I named it after the Taconic Parkway, which I drive every weekend, because o curvy." This year Danzer's Taconic chair and other garden furniture he designed for Munder-Skiles—plus antiques, ductions, and all manner of pots, planters, and ornaments—will spend the summer in the country at his new shop. rise Pond Farm Garden Shop, Box 123, Pitt Rd., Old Chatham, NY 12136; 518-794-8123. Weekends only or by appt.)

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NOTES



1



4

1 When Frances Hodgson Burnett wrote *The Secret Garden*, she must have imagined topiaries as fanciful as those on Osborne & Little's new Secret Garden wallpaper and border in the Charades Collection. Also available as a cotton print. To the trade; for showrooms (203) 359-1500.



3

2 Inspired by the fast-disappearing culture of Greece's mountainous north, with its stone houses and vivid interiors, the Ilios Orient collection includes the Sultane bookcase, Selma coffee table, and Pacha sofa. For information (212) 535-3161.



2

3 Queen Victoria's plantsmen acquired this stash of pots, bulb pans, and seed trays for Windsor Castle. Now available at Hortus, 284 East Orange Grove Blvd., Pasadena (818) 792-8255.

4 Fiona MacKechnie seems to have taken inspiration from 16th-century artist Giuseppe Arcimboldo for a series of plates, available through Norton Blumenthal. For stores (718) 361-1234.

5 Pier 1 Imports' steel Peacock chair, with epoxy finish, recalls antique conservatory furniture. For stores (800) 447-4371.



5

ON THE CALENDAR

THE RUSHMORE FESTIVAL, JUNE 3–JULY 4, WOODBURY, NEW YORK. FOR INFORMATION (212) 794-4894.

THE PRESERVATION LEAGUE OF NEW YORK STATE'S TOUR OF EASTERN DUTCHESS COUNTY HOUSES, JUNE 25–27. FOR INFORMATION AND TICKETS (518) 462-5658.









1 Berkeley artists William Akers and Eric Johnson fashion hand-blown Big Boy goblets, as well as glass bowls and vases, in organic shapes and bold colors, $80 and up. Each "goofy cup," to use Akers's phrase, has its own eccentric personality. Available at Virginia Breier Contemporary Crafts Gallery, 3091 Sacramento St., San Francisco (415) 929-7173.

2 Lee Grimsbo's tabletop screens are covered with hand-tinted wallpaper patterns and designed to display small pictures. The fifteen-inch-tall screen is $110; twenty-inch panels, $37.50 ea. At the new William-Wayne & Co. shop, 850 Lexington Ave., NYC (212) 288-9243.

3 The brushed-steel Spiral table by Modesto, California, designers Leavitt/Weaver stands two feet tall and comes in various finishes, including one dubbed "sugarwood-gold and brûlé." To the trade at Randolph & Hein, NYC, Los Angeles, and San Francisco; Holly Hunt, Chicago and Minneapolis.

4 Two cotton prints poetic in both name and pattern, La Mer Qu'On Voit Danser (The Sea You See Dancing) and L'Heure Exquise (The Exquisite Hour), in an array of color combinations from Nobilis-Fontan, Paris (1) 43-29-21-50.

5 The Brothers Grimm have gone to the dogs in William Wegman's *Cinderella* (Hyperion, $16.95). This gently waggish version of the tale features the artist's photographs of well-dressed Weimaraners. Aesthetic feathers fly in *The Princess and the Peacocks*, by Linda Merrill and Sarah Ridley, illustrations by Tennessee Dixon (Hyperion, $14.95), the princess's own dramatic account of how Whistler came to create the Peacock Room, now newly restored and open to the public at the Freer Gallery of Art in Washington.

living with style

Down on the plantation with Park Avenue Marcia Sherri







Sherrill, below, in an Adolfo jacket and her jewelry. Above: A straw handbag, an Yves Saint Laurent jacket, and Roger Vivier shoes make a well-dressed bedroom chair. Right: Against a foyer wall decorated with buttons, her elegant bags and dog, in a love knot collar. Below right: The living room includes a Kleinberg Sherrill throw. Details see Resources.



''MORE IS MORE IS MY AESTHETIC,'' says Marcia Sherrill, the flamboyant Alabama native who founded the luxury leather goods firm Kleinberg Sherrill with fellow Alabamian William Kleinberg in 1984. As famous for her aesthetic pronouncements as for the love knots and rope twists on her handbags, belts, and gold jewelry, Sherrill decorated both her New York showroom and her Atlanta shop in what she describes as ''plantation style'': columns, floral carpets, and overstuffed pillows. At home on Park Avenue the sensibility continues; her apartment is a cozy jumble of antiques that suits Sherrill and her Boston terrier, Dixie Belle. ''I find chaos infinitely more soothing than minimalism,'' she says. Her next project is a store on Manhattan's Upper East Side featuring her new home furnishings line. ♠

BY WENDY GOODMAN

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Designer-author Chris Casson Madden's first rule for designing the kitchen of your dreams.

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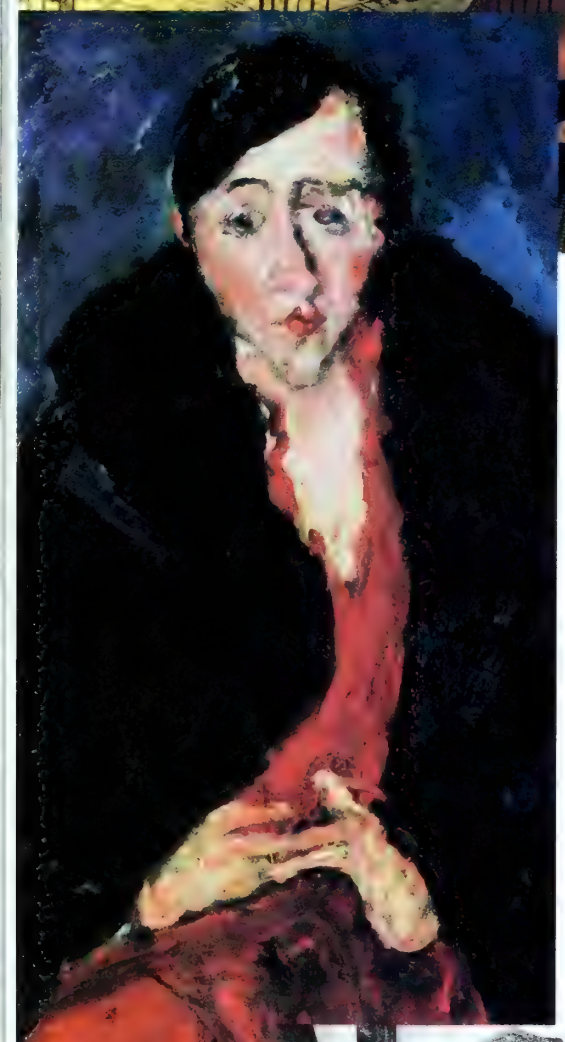
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PROFILE

With an eye for the unconventional, **Madeleine Castaing** transforme French taste. BY HOLLY BRUBACH

Madeleine Castaing in a 1928 portrait by Soutine, left. Her Paris shop, above, displays a mix of 19th-century styles. Below: With composer Baron Raffaello de Banfield in the apartment she decorated for him in the sixties.

TOURISTS WHO HAD HEARD ABOUT MADELEINE CA taing—about her eccentric vision that revolutionize the French taste in interiors, about her remarkable li and her acquaintance with so many of the great artis of our century—would make their way through th streets of Paris's sixth arrondissement and, arriving the corner of the rue Jacob and the rue Bonapart pause in front of the black storefront to look for a sig or maybe a name over the door, some reassurance th this was indeed her boutique. There was none. Neigh borhood passersby on their way home from the ma ket in the rue de Buci would stop for a moment in fro of the window and stare at the small, doll-like woma settled in her favorite chair, surrounded by beautifu slightly odd pieces in the nineteenth-century styl she championed: a black-lacquer étagère, a plus chair fringed in tassels, a gilded bamboo end tabl Mostly, however, the people who came for a look the woman who had passed into legend long befo her death last December at the age of ninety-seve

would wind up feeling somewhat abashed, peering into a warren of rooms that seemed not so much like a shop as like a home, complete with a porch of sorts—a windowless passage at the back, up a half flight of stairs, which had been transformed with airy furniture set against a backdrop of antique trompe l'oeil wallpaper patterned to look like Venetian blinds. In fact, Madame Castaing lived on the floor above, in rooms more private but otherwise not appreciably different from these cozy displays. Madame Castaing was so attached to many of the pieces she had assembled over the years that she—rather famously—refused to sell them, despite the pleading of her clients. She dwelled among those things and among her memories—a vast assortment of highly prized anecdotes and recollections, with which she was also loath to part.

She spoke in the manner of someone very tired, in a low voice, in short sentences which, because they were so terse and because she tended to repeat them, often sounded like the incantations of a high priestess. But her face was animated and expressive—the face of a silent-movie star, with gigantic eyes which she accentuated with false eyelashes; the outline of her mouth was drawn in dark red. The writer Blaise Cendrars is said to have called her the Mary Pickford of France. She was, right up until the end, "très coquette" and rather vain. A friend tells the story of being in her shop one day. In walked her son, who reminded her that it was his sixtieth birthday. "But he's crazy!" she said. "I'm not even thirty years old." She was proud that she had never had what the French call "le lifting"; her secret, which she readily admitted, was a wig held on by an elastic strap that tucked up the skin under her chin. Sometime in the seventies she began to dress in what came to be regarded as her uniform: stirrup pants, long jackets, and flat shoes, a uniform since adopted by the young girls of the Left Bank.

Madame Castaing's life as she recounted it had unfolded like a fairy tale, one of those stories in which a magic wand is waved over the heroine's head at birth and, from then on, happy accidents befall her. First, there was the meeting with her husband, Marcellin, a critic of art and literature, who was, she says, the passion of her life. She was fifteen, in Toulouse, and saw on the street one day a handsome man, tall, blond, with blue eyes; later that afternoon, she saw him again, at a café; she stopped and stared; "Sit down," he said; they talked of Colette; every day for the next week, he returned at the same time, to the same place. Their marriage lasted fifty-one years, until his death in 1966. And then there was their life together in Paris in the twenties: they went to the theater every night, and for dinner to La Rotonde, a café in Montparnasse where they met Modigliani, Picasso, Satie, Cocteau, and, of course, the painter Chaïm Soutine, whom Madame Castaing loved and who came to live with her and her husband in their house in the country at Lèves. And finally, there was the house itself. As a girl, interned in a convent school in Chartres, she had discovered on one of the students' Thursday walks in the countryside a crumbling stone wall and wondered what was behind it. Years later she and Marcellin returned and found behind the wall an abandoned house with a tree pushing through the roof; they bought the house, restored it, and lived there happily.

An Empire chair and trompe l'oeil niche in Castaing's flat above the shop, below left. Below: Her neoclassical bathroom. Bottom right: Second Empire comfort in a client's salon.








Castaing in her shop last year.

During World War II, Madame Castaing opened her first boutique in a former laundry. Every Saturday at dawn she would set out on her bicycle for the flea market where she would bargain with the vendors, pretending never to remember the prices they had quoted her. She would return at the end of the day, covered in dust, having rescued a few more worthy objects from oblivion. In 1947 she moved to the current premises and created a scandal by painting the outside of her boutique black; some people thought it was a funeral home. She is credited with opening the eyes of the French to the virtues of English style and with pioneering an appreciation for Biedermeier and Russian furniture. In interviews over the years she chronicled her dislikes: oriental rugs, clutter, cushions, flowers (she hated watching them die). The decorator Jacques Grange, who was a good friend, says that, for all her fondness for the nineteenth century, she was not an "antiquaire"—that her achievement consisted in interpreting the past rather than reconstituting it and that the effect was modern and fresh despite the fact that the elements were old.

Her "training," she claimed, came from the art she saw and the books she read. It was she who put Marcellin on to Proust, soon after *Du Côté de chez Swann* was first published. "Everything is there," she used to say. "Everything is said. Everything is said." It was Marcellin who told her, "You will see, as one grows older, it is toward poetry that one goes, and the French poets are there, at that moment, to embellish life." And of course, she later confirmed, he was right. Her "apprenticeship" as a decorator, she insisted, was at the hands of the artists and writers she had known, particularly Soutine, whom she called the greatest painter of the twentieth century. "After having seen a lot of paintings and talked with a lot of painters," she said, "I came to the conclusion that it was he who carried the torch." He was, she recalled fondly, an artist first and foremost, a shy man who hid when company came, who would sometimes labor over a single painting for days at a stretch and then, finally finished, collapse exhausted. It was her self-appointed mission "to make him work." She would search for the old canvases he preferred in junk shops and flea markets, buying up bad eighteenth-century paintings which he would then paint over. His portrait of Madame Castaing hangs in the Metropolitan Museum of Art in New York.

It was her passion for the literature of the nineteenth century, she believed, that informed her appreciation for its furniture, investing a Second Empire overstuffed chair or a Restauration console with all sorts of associations from Balzac and Stendhal and Flaubert. But Grange believes that "like everyone, she had a rapport with the style of her childhood." Jean-Louis Riccardi, a decorator in Paris who worked for Madame Castaing for five years, agrees. She was born in the nineteenth century, he explains, and its style resonated with her vivid impressions of a domestic world presided over by her mother and grandmother.

According to Riccardi, she had managed to retain a child's sense of wonder, the innocent capacity to marvel at an object or a person. In her house at Lèves, he says, one saw her "côté joyeux," her urge to celebrate the small moments of life. But, he continues, there was something else there, too—another side that expressed itself in some deep nostalgia, in undertones of melancholy and longing—and the tension between these two aspects of her character charged the atmosphere with emotion and lent the house an air of mystery.

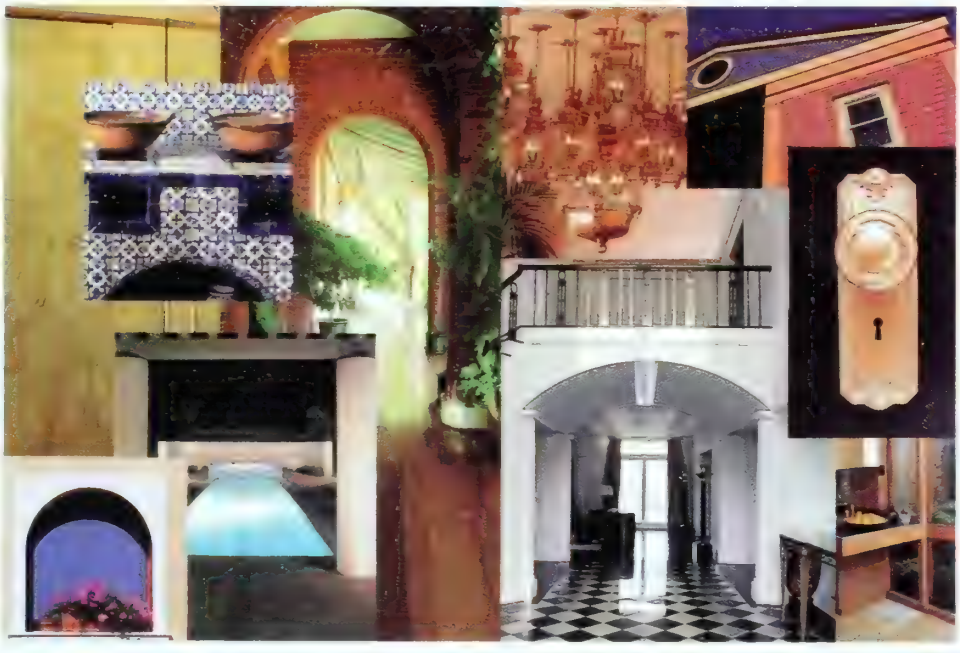
Lèves was as good an example as any of the colors Madame Castaing preferred, celadon, pale blue, yellow, and other shades taken from nature and evoking the outdoors; of the impression she consistently created of a refuge, a place that was somehow both cozy and airy; of the grace in her arrangements. Her style, Riccardi says, consisted of "one subtlety after another." At first glance, her rooms, however welcoming, were not particularly striking; they lacked the sort of flashiness that the French call "tape-à-l'oeil." A room by Madame Castaing would draw you in rather than impress you, and once inside, you would find your eye moving, in no particular hurry, from chair to table to lamp, pausing occasionally to take in each item's quiet idiosyncrasies. There was a lightness to the furniture she chose, a preference for line rather than mass, which, in Riccardi's view, called some feminine aspect into play. The sense of comfort, borrowed from the English, was, until Madame Castaing

came along, a concept foreign to the French, whose interiors were more formal, more serious, designed for people on their best behavior. Where so much French furniture seems intended for guests, for brilliant conversationalists who sit with perfect posture, her tastes ran to intimate settings for friends and family.

When she said that love is essential to the decoration of a house, which she did often, she said it matter-of-factly, without a trace of greeting-card sentimentality. She brought new dignity to the notion of being a homemaker, a word debased after years of service as a euphemism for housewife: the task she set for herself, both in her life and in her work, was to make a home for someone else. Riccardi describes her interiors as "settings for two," as rooms that seem to say, "My love is here" or "My love has just left" or "I'm waiting for my love to arrive." The most important thing in life, Madame Castaing said from the vantage point of old age, is "to have loved." To have loved rather than to have been loved? Well, yes, she conceded, to have been loved as well, but, she insisted, it is better to love. "Love is a school," she said. "Love is a cathedral." It was the love she had for her husband that "illuminated" her life. And money? "Whatever you want to do, you must have it," she said. "It's a shame, but that's the way things are." It was tempting, listening to Madame Castaing reflect on her life, to think of her as privileged or lucky or both. But in the end, privilege and luck accounted for only a small part of the contentment she knew. The paradise she inhabited was of her own making. In the midst of all the upheaval of our century, she cleared a quiet space and created a haven for herself and the people she loved. ▲

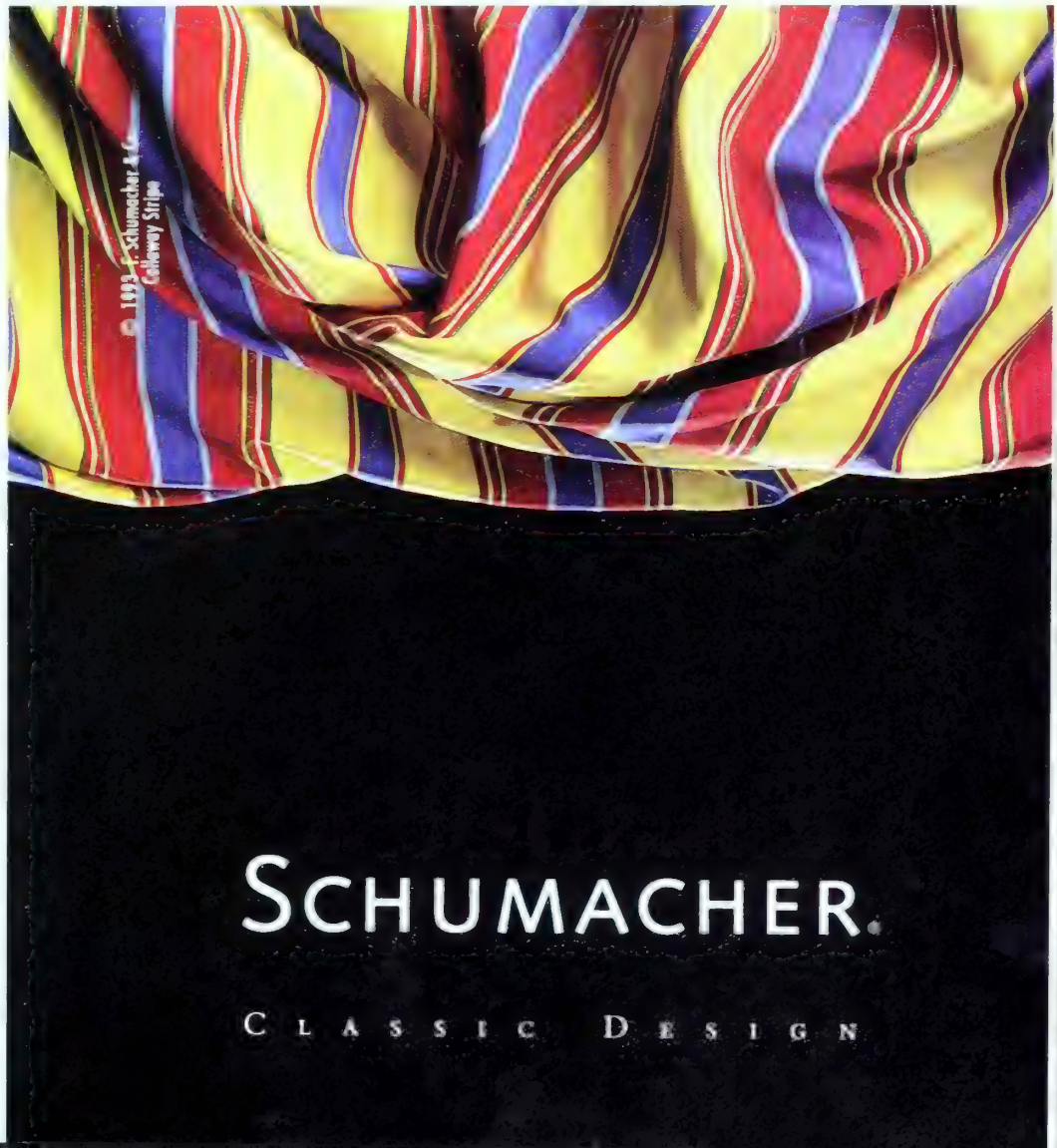
Madeleine Castaing's shop remains open to the public at 21 rue Bonaparte, 75006 Paris; 43-54-91-71.

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BY MARGOT GURALNI



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1. Bolster, c. 1920, $225, from Faircloth. 2. French yardage, $250, Marston House. 3. Two pillowcases, c. 1940, $250, Michele Fox. 4. Linen sham, c. 1900, $275, Michele Fox. 5. Pillow, $125, Paula Rubenstein. 6. Maine ticking-covered album, c. 1880, $110, Marston House. 7. Three German bolster covers, c. 1910, $300, Cunninghams. 8. Pillow, $145, Michele Fox. 9. Yardage, c. 1910, $300, Michele Fox. 10. Pennsylvania linen yardage, c. 1850, $290, Herrs. 11. Ohio bolster, c. 1920, $200, Michele Fox. 12. Bolster, $185, Paula Rubenstein. 13. Yardage, $225, Paula Rubenstein. 14. Pillow of 1920s yardage, $165, Faircloth. 15. Bolster, $195, Paula Rubenstein. 16. Yardage, $450, Michele Fox. 17. Yardage, c. 1890, $250, Marston House. Cupboard from Victoria Eckrich, NYC.

News

REPORTS FROM THE HOME FRONT By Denise Martin



reat Ideas

all buttoned up does not being prim—not, at least, it comes to furniture. In ork decorator Stephen y's library for the 1992 Kips corator Show House, neat f buttons mark the edges stom sofa upholstered in ng-pink raw silk. "It was a steal from Coco Chanel," allory. "The buttons sug- slipcover that can be un- ed. We wanted it to look asual and informal." The tery, with its self-covered s, was made by Outram, in yn, of fabric from the Ash- dio in Manhattan.



Two Brazilian brooms, a project of Aid to Artisans and Conservation International; a Mexican ceramic duck from CARE; two Hungarian wool appliqué pillows from the Sándor Collection.

Saving Crafts—and Cultures

"Bedouins used to weave goat hair tents, but once they settled in Jordan the old skills were being lost," explains Dee Ann Brauer of Connecticut-based Aid to Artisans. "We helped them use the same techniques to make rugs, then we introduced them to importers." ATA designers and marketers have guided scores of products, from Hungarian appliqué pillows to piassava palm fiber brooms, into American markets. The brooms are a joint project with Conservation International, which aims to create incentives for rain forest preservation. All this is part of a quiet movement to support traditional crafts, which are disappearing as quickly as the rain forest itself. "Our job is to find markets for producers," explains Elizabeth Carney of Oxfam America, which offers a handsome catalogue of crafts. "The challenge is to keep as close to tradition as possible but also to be exciting to American buyers." (For information or catalogues: Aid to Artisans, 203-677-1649. CARE, 800-428-1257. Conservation International, 202-429-5660. Oxfam America, 800-639-2141. The Sándor Collection, 203-379-5356.)

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John Hutton, designer, Donghia Furniture.

"It's very important that people be aware that furniture can be environmentally friendly. They should ask what the furniture is made of and what's inside."

Additional research by Marianna Poutasse

Now at their bountiful peak, **vegetables** tempt imaginative cooks out of the kitchen. By Leslie Land



Almond sauce complements vegetables from the grill. Details see Resources.

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FOR PRODUCE LOVERS IT'S THE same dilemma every summer: the better stocked the farm stand, the harder the choices. Should we get candy-striped Chioggia beets to combine with nuggets of sweet roasted garlic on faintly bitter mizuna in hazelnut vinaigrette? Or shall we go once more for ripe pink Oxheart tomatoes, to slice and eat simple as that?

At least in theory this is the season when less is more. Corn on the cob—not the saccharine Florid Staysweet but local favorites lil Butter and Sugar or Country Ge tleman. Tender crookneck squa stewed in just a dab of butter. dish of raspberries.

On the other hand, since cool ing is only as good as its basic i gredients, summer is also the be time to pull out the stops. Consid the increasingly chic potato. A demand rises, farmers markets ar farm stands are offering an eve widening spectrum: earthy Peruv an Purple, dense Yellow Finn tender-skinned Red Blis Such potatoes are delicio plain, with nothing more tha salt and maybe a splash of o ive oil or cream. But think all the delicious things avai able now which will be gon once winter comes. Why n combine the potatoes wit buttery fresh Romano bean red onions sweet enough t eat out of hand, radicchio th doesn't require taking out bank loan? And why not in clude a glorious lot of sum mer basil, the real thing, bas that tastes of the sun?

Why not indeed? At ou house the problem isn choosing between plain an fancy, it's maximizing th vegetable thrills without hav ing to spend a lot of time a the stove. The solutions ar three: one, when in doubt browse; two, make a lot o nonlettuce salads—they'r substantial, they're fun t play with, and they don't wilt three, do it on the grill.

Browsing is easiest. Wall through the garden or forage in th fridge, eating whatever's goo raw. But to me browsing als means taking advantage of sum mer's direct sellers. Though devel opment pressures are fast makin them an endangered species, smal farms and truck gardens still flour ish in a surprising number of sub urbs, so I always carry a cooler i

ıe car, just in case. Pass a sign that ıys FRESH BLACKBERRIES on the ay to a country auction? No prob-ım. Notice a card table at curb-de, covered with the overflow om somebody's garden? Please and me a basket of yellow plums nd some sweet wax-free cukes.

At home there's a melon I'll ıake into a salad with the cucum-ers, yogurt, and mint, a cooling ontrast to the dish of shredded arrots, chilies, and tomatoes hat's already on hand. Mean-vhile, out in my own garden the rugula is starting to bolt in the eat. Time for a salad of wilted bit-r greens and chickpeas with or-nges, olives, and lemon. Lots of ifferent salads is my idea of menu eaven—all you need to round out ıe meal is bread. And, of course, ny one is a nice change from cole-law at barbecue time.

Which brings us at last to the grill, where almost anything can be cooked and many things besides meat can be cooked best. Eggplant and peppers, particularly, gain a depth of flavor unmatched by baking or frying or steaming. And pizza on the grill is a proper wonder—quite possibly the ultimate in summer vegetable delights.

RECIPES

CUCUMBER AND MELON SALAD WITH MINTED YOGURT DRESSING

¼ teaspoon cumin
Pinch of cinnamon
1 teaspoon honey
1 cup whole milk yogurt
2 tablespoons minced mint leaves, plus sprigs for garnish
1 pound unwaxed cucumbers
Half of a medium-size cantaloupe, about 1 pound
5–6 scallions



Put cumin and cinnamon in small bowl and add honey. Slowly stir in 2 tablespoons yogurt. When honey is dissolved, add remaining yogurt and minced mint, stirring only to mix—excessive stirring will thin yogurt. Set aside.

Slice cucumbers paper thin. Pare rind from melon and cut flesh crosswise in ⅛-inch slices. Cut scallions into thin coins, including about 1 inch of the green part.

Spread the dressing on a broad flat plate. Alternate cucumber and melon slices on top. Sprinkle with scallions, garnish with mint sprigs, and serve at once. Serves 6–8.



PIZZA ON THE GRILL

2 teaspoons dry yeast
½ cup whole wheat flour
2¾ teaspoons salt
10 tablespoons olive oil
2¼ cups unbleached white flour
1 pound yellow summer squash, thinly sliced
1 cup corn kernels
8–10 ounces fresh porcini or shiitake mushrooms
1 large clove garlic, quartered
6–8 ounces mild goat cheese, crumbled

Dissolve yeast in 1 cup tepid water and stir in whole wheat flour. Cover and let rise in a warm place until light and bubbly, about 1 hour. Scrape batter into processor fitted with steel blade. Add 2½ teaspoons salt and 2 tablespoons olive oil and mix briefly. Add white flour and process until dough forms a ball on the blades. Turn out onto floured board and knead briefly. Dough should be elastic and medium firm. Place in lightly oiled bowl, turn to coat with oil, then cover and let rise until double, about 1 hour.

To prepare topping, film a heavy saucepan with water, add squash, and cover. Cook over medium heat, stirring occasionally, until a thick purée forms, about 15 minutes. Uncover; cook and stir until no liquid remains. Remove from heat, add corn and ¼ teaspoon salt.

Slice mushrooms ¼ inch thick (remove tough stems of shiitakes). In a heavy skillet, heat ¼-inch layer of olive oil until almost smoking. Add mushrooms. Cook over medium-high heat, stirring often, until browned. Remove with slotted spoon and set aside. Take pan from heat, add remaining oil and garlic. Allow to cool.

Meanwhile, prepare a bed of hardwood coals. You need fierce heat for tender pizza, and most gas units don't provide it. Use a large grill so there's room to rake the coals into two distinct heat sources, one hot and one moderate.

Set squash mixture, mushrooms, oil, and cheese on table near grill. Punch down the dough and divide into 4 pieces for 12-inch pizzas or 6 pieces for 6-inch ones. Roll each piece into a ball; cover lightly and allow to rest 5 minutes. Roll ball into a circle ⅛ inch thick. Cook on hot side of grill 60–90 seconds, until bottom is brown and top looks puffy. Turn over onto moderate side of grill and brush cooked surface with mushroom oil.

Dollop on squash, then dot with cheese and mushrooms. Do not cover the surface completely; the topping should be scant so everything will cook through. Slide pizza back toward the heat and cook 6–7 minutes, lifting periodically and shifting as necessary to avoid excess char. Serves 4 as a main dish, 6–8 as an appetizer.

GRILLED VEGETABLES WITH ALMOND SAUCE

Marinade

- **¼ cup corn or canola oil**
- **2 tablespoons walnut or hazelnut oil**
- **1 tablespoon lemon juice**

Vegetables

- **6 pounds of mixed vegetables, such as Swiss chard, bell peppers, fennel, small eggplant, summer squash, baby onions, cherry tomatoes, new potatoes, baby beets**

Sauce

- **1 6-inch pita**
- **1½ cups blanched almonds**
- **1 tablespoon lemon juice**
- **1 large clove garlic**
- **1 teaspoon salt**
- **⅛ teaspoon ground cardamom**
- **1 lightly packed cup coriander leaves**

Marinade. Combine all ingredients. Mix well. Set aside.

Vegetables. Make chard into leaf bundles. Begin by slicing out central ribs and dropping them into boiling water; cook until limp, about 2 minutes. Steam leaves just long enough to soften. Pile 4 half leaves on top of one another. Roll tightly. Cut stems into ⅛-inch strips and use them to tie rolls.

Cut peppers into 1-inch strips. Separate fennel into leaves and trim ends. Cut eggplant into slices ¾ inch thick. Cut summer squash into cubes or ½-inch-thick slices. Halve the onions. Steam new potatoes and beets, trimmed to no more than 1½ inches in diameter.

String all small vegetables on skewers, keeping tomatoes with tomatoes, beets with beets, and so on. Brush vegetables lightly with marinade and allow to sit at least 20 minutes, up to 4 hours.

Sauce. Cover pita with cold water and soak until very soft. In a processor, grind almonds to paste, stopping from time to time to allow built-up heat to escape. Grinding will take several minutes. Transfer almond paste to a mixing bowl. Squeeze excess water from pita. Place bread, lemon, garlic, and salt in the unwashed processor bowl and grind to paste. Add 1 cup water, whirl to mix, then pour into the bowl and combine with almond paste. Add cardamom and coriander. If necessary, stir in enough additional water to make a sauce the texture of mayonnaise. Set aside.

Prepare the grill. Arrange vegetables to cook evenly—chard should be grilled tied-side up, without turning—and transfer to a large serving platter. Pass almond sauce separately. Serves 8.



NEW POTATO SALAD WITH ROMANO BEANS AND RADICCHIO

- **2 pounds new potatoes, a mixture of purple, white, and yellow**
- **5 tablespoons white wine vinegar**
- **1 pound Romano beans, cut in 2-inch lengths**
- **¼ cup olive oil**
- **1 clove garlic, minced**
- **1 tablespoon hot chili oil**
- **½ teaspoon salt**
- **1 large red onion**
- **½ cup parsley leaves, minced**
- **1½ cups basil leaves, coarsely shredded**
- **2 heads radicchio, sliced into wide ribbons**

Steam potatoes whole until tender. While still hot, peel and halve or quarter to make ½-inch chunks. Place in large nonreactive bowl, sprinkle with 3 tablespoons of the vinegar, and turn gently to mix. Steam beans until tender and allow to cool. Combine olive oil, remaining vinegar, garlic, chili oil, and salt in a large bowl. Add beans and potatoes.

Cut onion in quarters, then slice each quarter into thin shreds. Add shredded onion, parsley, basil, and radicchio to salad. Add additional salt, hot oil, or vinegar if needed. Serve immediately; the salad keeps well refrigerated, but the basil does wilt. Serves 6–8. ♠

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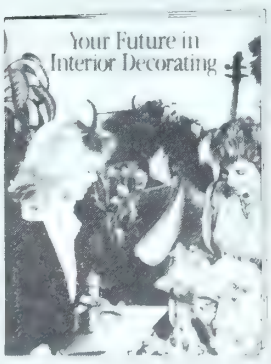
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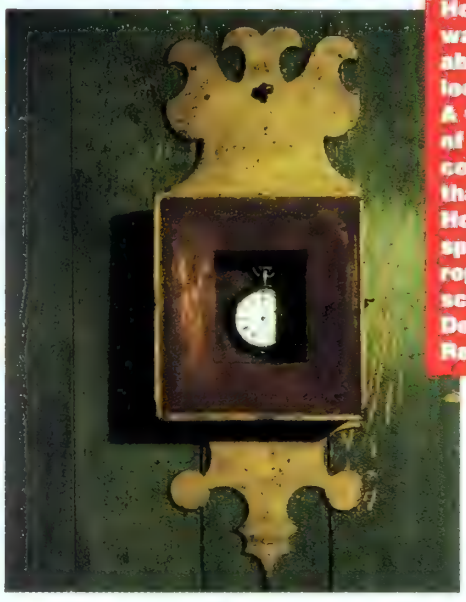
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"I am looking for simplicity and the things I make fit the bill," says Jan Blyler Hoffman, below, outside her workshop. Left, clockwise from top left: Her son, Eli, in her reproduction of a 1750 Windsor. Hoffman's watercolors above a tape loom in progress. A watch box, one of the traditional courting favors that are a Hoffman specialty. A roped bed with scrolled sides. Details see Resources.

across in everything they created." True to their spirit, Hoffman bestows serpentine flourishes on even the most utilitarian forms. And she finishes all of her pieces with milk paint in blacky green, mustard, or "Pennsylvania cupboard blue—a pretty flashy color." Her secret aging process turns brand-new blanket chests, watch boxes, and Windsor chairs into well-loved relics, pleasingly crackled and creaky and glowing with bald spots.

Hoffman's showroom occupies the original kitchen in her 1790 red sandstone house in East Berlin, Pennsylvania. She also displays her work at top-drawer crafts shows, such as Hancock Shaker Village's Americana fair in Pittsfield, Massachusetts, July 10–11. "Most of my customers are old-house people like me," she says. Few, however, have opted, like Hoffman, to sleep on mattresses of straw, to electrify their houses only minimally—to truly adopt a way of life that jelly cupboards and spoon racks once stood for. But Hoffman doesn't deny herself a tempting twentieth-century innovation. Several days a week she can be spotted careening down the streets of East Berlin on Rollerblades. ▲

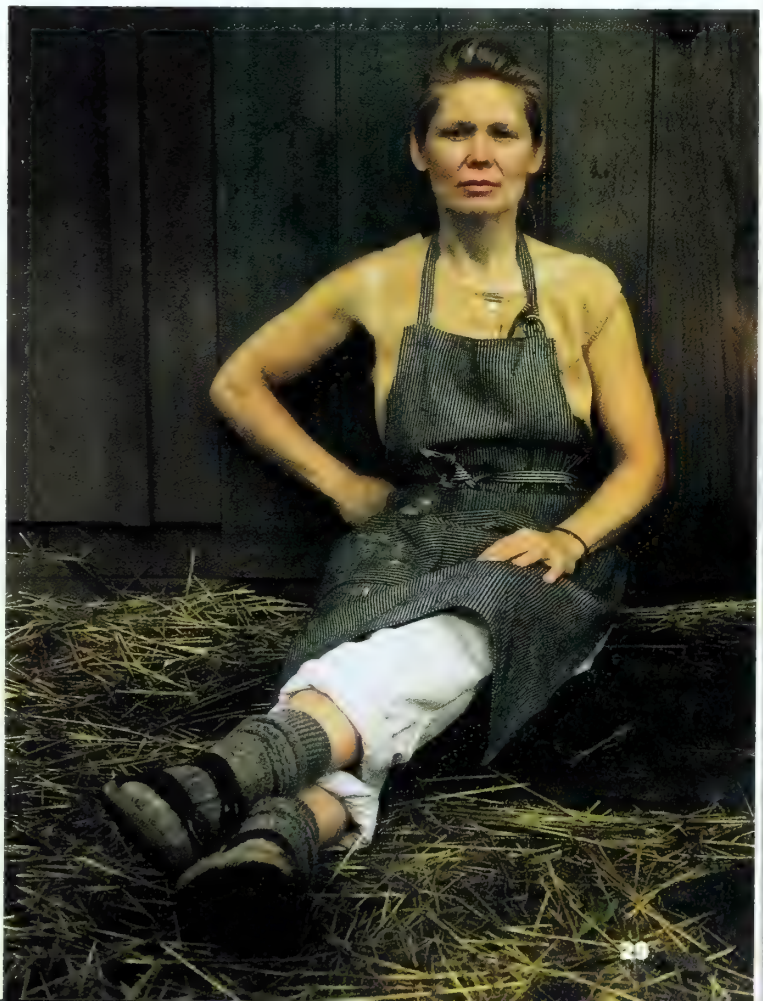
WORKROOM

Jan Blyler Hoffman carries on a Pennsylvania German **crafts tradition**

WHEN SHE'S NOT TENDING HER KITCHEN GARden, or reading bedtime stories by candlelight to Eli, her five-year-old, Jan Blyler Hoffman can almost always be found in her barn workshop, making, as she puts it, "some sawdust fly." A onetime antiques dealer who taught herself woodworking by disassembling her favorite finds and memorizing every last hinge and spindle, this Pennsylvania German is a master at crafting furniture in the folk tradition of her forebears.

"They were a quiet religious people," she says, "but also earthy and witty, and that comes

BY MARGOT GURALNICK

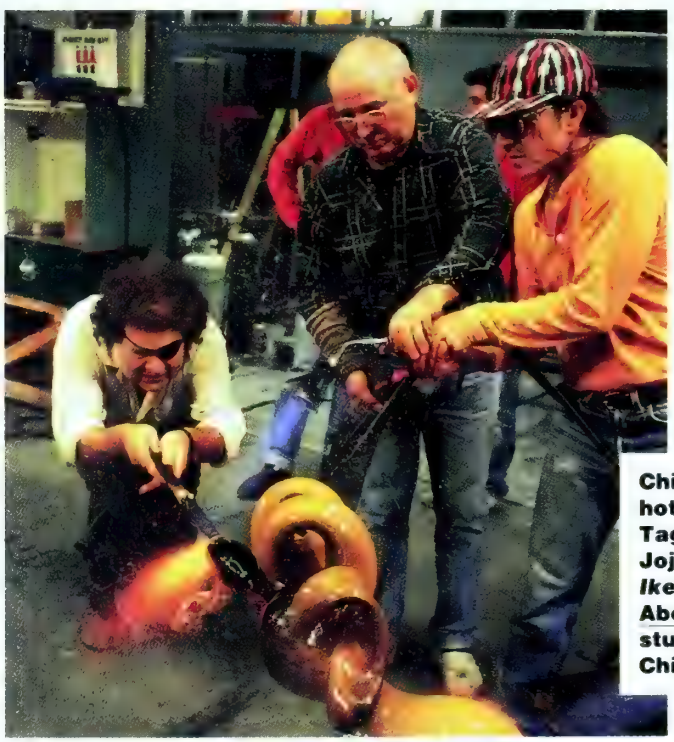






ART

From a Seattle boathouse **Dale Chihuly** floats ideas in glass. BY BARBARALEE DIAMONSTEIN-SPIELVOGEL



Chihuly, left, in the hot shop with Lino Tagliapietra and Tony Jojola. Above left: *Ikebana Stems*, 1992. Above right: The studio corner where Chihuly paints.

EVER SINCE GLASSBLOWING WAS DEVELOPED Syria, probably in the first century B.C., artists ha exploited the possibilities of shaping the medium in fragile magical forms. No one has brought it to a hig er level of creativity and variety than Dale Chihuly, early and flamboyant leader of the contemporary st dio glass movement. In exploring the sculptural p tential of glass, he has confounded expectation shattered boundaries, and expanded the scale and us of art glass with fanciful techniques, historical refe ences, aggressive shapes, and luscious forms.

"Our team is accustomed to working on the edg but we might be going *over* the edge with this one, Chihuly says of the recent series, *Niijima Float* named for the Japanese island where the first of th pieces were blown during the dedication of a glas making school founded by a former pupil. The seri was inspired by the glass balls that broke away fro fishing nets and washed ashore near Chihuly's chil hood home. The vividly colored, lavishly encruste balls, as large as three and a half feet in diameter ar weighing more than eighty pounds, are among th largest, most difficult pieces of glass ever blown. S complicated is the working choreography that many as eighteen people collaborated on blowing th *Floats*, instead of the usual six or seven.

The *Niijima Floats* were shown New York's American Crafts Mus um in the fall of 1991 and in a Chihu retrospective that filled the new Seatt Art Museum's entire exhibition spac in 1992. The first of his pieces suitab



Among the largest pieces of glass ever blown, *Niijima Floats*, 1991, crowd the old boathouse Chihuly has transformed into a three-level studio and living quarters.

for the outdoors, they were displayed dramatically in a courtyard at the Honolulu Academy of Arts.

Suitably, the *Floats* came into being on the water, in Chihuly's new glass-fronted facility in the former Pocock Boathouse on Lake Union, north of downtown Seattle. Pocock made only racing shells; when the old-growth timber vanished, so did the business. Chihuly has transformed the structure into a three-level 25,000-square-foot work space—the hot shop, where the glass is blown; archive; library; display and work areas; shipping department; photography studio—and living quarters.

The studio's large glory holes, or glass furnaces, thirty-six inches high on the interior, were designed with a series of doors that can be adjusted to accommodate the pieces being blown. When a glory hole is opened all the way, the team is assaulted by 2 million BTUs of heat—2,500 degrees Fahrenheit—while shaping the glass. Despite this painful blast, they are always dazzled, he says, by the "wondrous event of blowing human air down a blowpipe and out comes this form. You're working with fire, which is really the tool."

Lake Union is connected by canal to Lake Washington in the east and by locks to Puget Sound in the west. Tugboats, log booms, and assorted commercial and pleasure craft go by the boathouse all day long. Chihuly likes being connected to the water—he earned money for graduate school by working on a fishing boat in Alaska—and believes that in many ways, glass is like water. An earlier series, *Seaforms*, alludes to aquatic themes such as shells, mollusks, and rippling water.

As a design major at the University of Washington, Chihuly first took a weaving course. He doesn't recall just where his interest in glass came from but does remember weaving oblong bits of glass into textiles and melting copper wire into glass. He worked for Seattle architect John Graham, earned an MFA from Rhode Island School of Design, and then, on a Fulbright fellowship, became the first American to study glassmaking with the Venetians. In 1971, with the help of a $2,000 grant, Chihuly and John and Anne Hauberg, to whom he had been introduced by preeminent craftsman-collector Jack Lenor Larsen, founded the Pilchuck School of Glass near Puget Sound. Today students from twenty-four countries are enrolled.

For nearly twenty years Chihuly has been a studio glass entrepreneur—not an unpredictable fate for a man who had cornered the lawn-cutting market in his Tacoma, Washington, neighborhood at the age of ten and was subcontracting the work out to other young-





Exuberant forms are a Chihuly hallmark. Above left: *Deep Red Venetian with Green Coils*, 1990. Above right: *Pink and White Wrapped Persian Set*, 1989.

sters at twelve. He has always relied on communicating his spontaneous creativity. Even as we talked he was drawing and embellishing linen-covered sleeves that hold catalogues of his work. Everywhere there are drawings—sketches of works in progress, future exhibitions, set designs for the Seattle Opera. All manifest his optimism and bravura.

He is still amazed each time he sees the first breath of air enter the hot gather of glass on the end of a blowpipe. "The piece is always moving while it's in progress, and one has to make decisions very quickly," he

says. "I like the work to reflec those quick decisions, the end re sult being a frozen fluid thought— as direct as at drawing. My work,' he adds, "relies on spontaneou combinations of fire, molte glass, air, and gravity."

Chihuly no longer blows glas himself. Since a 1976 auto acci dent, he has worn a black patc over one eye and now concentrate on designing, drawing, and direct ing. He is committed to the tea approach; too much is happenin at once in the hot shop to rely on in dependent action. He compare his role to that of a ship captain or movie director who acts to "kee it moving right."

Chihuly is as interested in the in stallation of an exhibition as in the objects themselves, as concerned with the photographs of the work as with the work itself. He em ploys a full-time photographer and speculates that his absorption with photography relates to his lack o depth perception. His extensive archive—approximately 10,000 four-by-five transparencies—re cords almost everything he has created. Many pieces are photo graphed several times, from dif ferent perspectives, and these help him analyze the work and review his own glassmaking history.

What has this artist of encom passing vision and ambition not yet created that interests him? Not altogether surprisingly he would like to design an entire building, working with glass in a more archi tectural way, with a deeper in volvement in the freedom to make spaces. He has designed sculpture, chandeliers, and a conservatory, but never a glass house.

For now, Dale Chihuly works in a house surrounded by glass. Out side by the water and inside—on shelves, incorporated in doors and walls, in the storage showrooms— are dazzling reminders of what hu man breath and imagination can create. ▲





Minnie Mouse, below left, now welcomes ordinary humans to her living room, left, in Disneyland's Toontown. Below: Goofy's Bounce House is a high-decibel favorite with the under-ten crowd.

TRAVEL

For the young and the star-struck, **Toontown** offers visits with the stars at home

BY MARGY ROCHLIN



Curious visitors who test the handle on Mickey's refrigerator are rewarded with a mouse's choice of cheeses.

ACCORDING TO Disneyland's corporate marketing parable, Mickey's Toontown isn't new; it's been there since the 1930s, but we couldn't see the secret hideaway until January of this year. That was when the cartoon community decided to go public and allow us nontoons—real-life human beings—not only to visit but also to take tours of Minnie and Mickey Mouse's houses.

Yeah, right. Don't try running this revisionist history past any kids who know from Disneyland. I did, and my seven-year-old niece, Emma, who was then kneeling on the pale yellow and gray linoleum in front of an old-fashioned oven in Minnie's kitchen, threw me a look. She turned the knob on the oven door, which made a white many-layered birthday cake inside suddenly inflate, frost itself, then collapse into a hissing culinary flop. Then Emma patiently explained to me that, until recently, if you walked straight from the snowcapped Matterhorn past the "It's a Small World" boat ride, you would run into . . . nothing. "Nothing?" I asked her, just to double-check. "OK, a big hill," she finally conceded. Then she started fooling with Minnie's dishwasher, a contraption that resembles a bubbling aquarium full of anthropomorphic cups and saucers which rise up from the drainer and perform a precarious balancing act to tinkly musical accompaniment.

All this is to say that, its implausible back-story aside, Toontown succeeds in nearly every other respect. Because it's aimed primarily at children from ages three to ten, it's so different from the rest of Disneyland that it should get its own ZIP code. It's set in front of a scale-altering gray backdrop of mountains and uses Walt Disney's old trick of forced perspective to make its five-acre site seem



Toontown is so different from the rest of Disneyland that it should get its own ZIP code

more vast than it really is. The illusion is so successful that I was surprised when a one-way trip on the Jolly Trolley, Toontown's sole form of public transportation, lasted only two minutes.

Some, but not all, of the glowing hardware on Toontown's squirrelly looking buildings is interactive; every doorknob, dial, and lever is worth testing. The red detonator at the base of the Fireworks Factory sets off a strobe-popping explosion of smoking bottle rockets and Roman candles. Pull on the door at the Power House and you discover that you've triggered an electricity-crackling industrial accident. When I opened the plastic slot of what looked like an overweight blue and red mailbox, a startled voice yelled from the depths, "Hey! Can't anyone get any privacy down here?"

There are seven major attractions at Toontown, three of which contribute to the heightened decibel level. For starters, there is Donald Duck's blue and white houseboat, the *Miss Daisy*. As soon as she spotted it, Emma sprinted aboard, set off the foghorn, peeped through its working periscope, then clambered down the knotted rope ladder as expertly as if she were competing in the elimination round of an episode of *American Gladiators*.

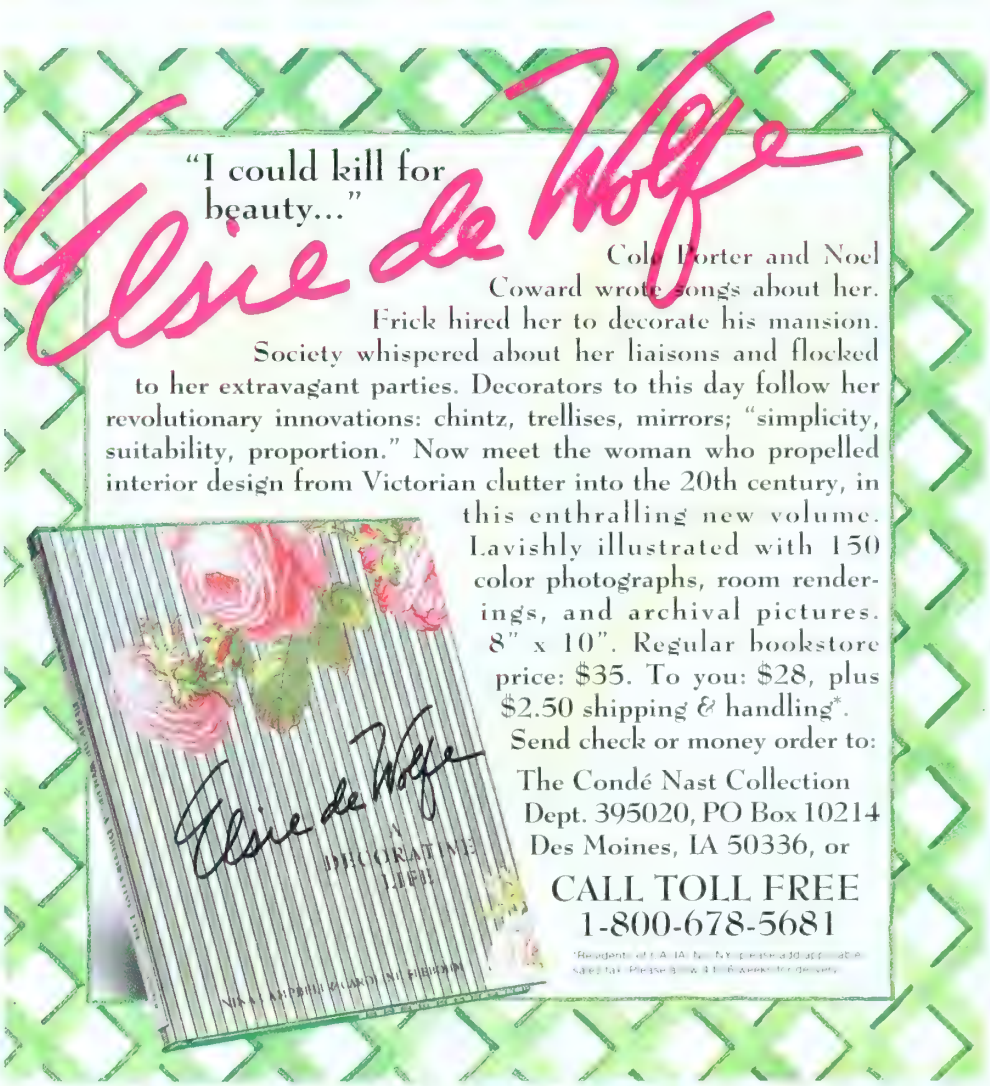
Then there is Goofy's Bounce House, where Emma kicked off her tennis shoes and joined twenty other screaming children as they boinged in unison off air-filled furniture—a blue easy chair, a red couch, a yellow ottoman—which reminded me of pool toys. Afterward she was so exhausted she skipped Chip 'N Dale's Acorn Crawl, which involves diving into one of those pits filled with six plastic golf balls.

If Emma backed out of taking one of the two superslides in Chip 'N Dale's tree house, you really can't blame her. Entering the carved cement facsimile of the chipmunk's neighborhood oak tree, we crept up a narrow spiral staircase and encountered a couple of adult daddies—the kind who given their maximum beer bellies should have known better than to be up there. Laughing, the first father threw himself feet first down the covered plastic tunnel. Then we heard these faint words echoing back up to us: "Help me...I'm stuck." No joke. The heavier of the pair had converted himself into a human bottle stopper. Perhaps he's still there.

What provokes the loudest shrieks in Toontown isn't a stationary construction, but the life-size characters themselves. Throughout the rest of Disneyland, one can expect to bump into the occasional fake-fur-covered Pluto or Donald. But in Toontown the Clockenspiel atop the City Hall rings, gongs, and whistles with astonishing frequency, and everyone cha-chas out onto the Toontown Square: Mickey, Minnie, Pluto, Donald, Chip 'N Dale, Goofy, and Roger Rabbit. And that's not counting the stars we'd never seen before, like Gadget—a mouse in a blue leotard and too much rouge who evidently has a feature role in *Chip 'N Dale Rescue Rangers*.

To Emma, this experience was not unlike seeing every major celebrity in her life in one fell swoop. Her eyes bugged out of her head. "Give me some paper," she said excitedly, and then raced off to collect autographs. ♠

For visitors information: Disneyland Guest Relations, Box 3232, Anaheim, CA 92803; (714) 999-4565.



ARTIN FILLER

h entertaining

od at the **White House**

les on an American accent





Rodham Clinton in Donna Karan, above right, at the inton state dinner on January 31, featuring an all-an menu, right. Above: A vast curving table spans st Room, 1902. Below: The Kennedys favored ound tables, here in the State Dining Room, 1962.



DURING THE FIRST BUMPY fortnight of the Clinton administration, one of the few new White House policies that met with almost unanimous approval was the decision that the food served at official dinners there would henceforth be American in inspiration and presentation. The French—or at least Frenchified—influence that had predominated at the chief executive's table for almost two hundred years is to be replaced by food celebrating our nation's own culinary traditions and reflecting the remarkable evolution of the new American cuisine during the past two decades. Furthermore, no longer will White House menus be written in French—or even Franglais.

"There are a lot of exciting ideas going on in American food that we want to showcase," Hillary Rodham Clinton told Marian Burros of *The New York Times* before the new administration's first state dinner on January 31. To prove that point, the Clintons' meal was composed of recipes provided by three major creators of innovative American cooking: Larry





During the Eisenhower years, huge centerpieces, above, obscured diners. Right: Mamie Eisenhower in 1959 checks out her canned goods in the pantry.

Forgione, chef of An American Place restaurant in New York; Anne Rosenzweig of New York's Arcadia; and John Sneddon of Rockland's Barbecue & Grilling Co. in Washington, D.C.

The four-course menu they devised—smoked marinated shrimp with horseradish mango chutney; roast tenderloin of beef with port, zinfandel, and shallots; winter salad with hazelnut dressing and native goat cheese; and apple sherbet terrine with applejack mousse and hot cider sauce—was a brilliant demonstration of how seasonal indigenous American ingredients and regional preparations can be given contemporary expression.

Not everyone was thrilled by this declaration of culinary independence, however. Among the dissenters was the White House's French-born executive chef, Pierre Chambrin. "I can't say I'm very pleased," he groused to the *Times*. "It's always difficult with something new." In fact, this is just the latest installment in the two-century battle between French and American influences in the White House kitchen. The refinement, complexity, and prestige of French cuisine has vied with the directness, simplicity, and "honesty" of American cookery from administration to administration, sometimes within a single term.

Presidential cooking has been redesigned as frequently as the executive mansion has been redecorated with the arrival of each new first family. As with so much else in American life, the founding father of White House food was Thomas Jefferson, a gourmand and wine connoisseur par excellence. During his years as the first U.S. minister to France, Jefferson avidly collected recipes to re-create when he got back home and never hesitated to ask a hostess to part with a cookery secret. He recorded the way to make paupiettes de veau (veal birds), pêches à l'eau de vie (brandied peaches), and biscuit de Savoie (sponge cake) and introduced to America such present-day staples as rice, pasta, and ice cream.

When he became president in 1801, Jefferson was determined to set a table second to none in the nation and on a par with those of the heads of state of the great European powers. He hired a French chef, Honoré Julien, and often went along to the Washington market to supervise the selection of the choicest produce. During his eight years in office, Jefferson kept a detailed chart recording the precise seasonal availability of thirty-seven kinds of fruits and vegetables to help in the planning of menus. He called his splendid dinners his "campaigns," and indeed those sybaritic spreads were an important political strategy.

Another populist president, Andrew Jackson, favored country-style meals reminiscent of his frontier origins. One White House guest wrote of a long Jackson menu that included wild turkey, tongue, and Virginia ham. Another visitor recalled a course being served with the culinary litany: "Will you have some roast beef? Some corn beef? Some boiled beef? Some beef steak?" But for important public occasions, Jackson maintained the elegant Jeffersonian style. He engaged a Belgian chef, Joseph Boulanger, renowned for the rich desserts Jackson loved and for dramatic presentations. The daughter of one senator wrote admiringly of a party in the State Dining Room at which "the gorgeous supper table [was] covered with every good and glittering thing French skill could devise, and at either end was a monster salmon in waves of meat jelly."

Presidential cooking has been redesigned as frequently as the executive mansion has been redecorated

Yet what was acceptable for homespun "Old Hickory" Jackson became a political liability for his sophisticated New York successor, Martin Van Buren. In a famous election year oration in 1840, Congressman Charles Ogle denounced Van Buren's sumptuous excesses, including his taste for "fricandeau de veau and omelette soufflé." As Ogle told the House of Representatives, "I must inform you that his table is not provided with those old and unfashionable dishes, *'hog and hominy'* [and] *'fried meat and gravy.'* . . . All these substantial preparations are looked on by *gourmands, French cooks,* and *locofoco Presidents* as exceedingly vulgar." Not surprisingly, Van Buren lost the election.

Nonetheless, the French connection continued at the White House through dynastic ties. Although

President James K. Polk brought his family cook from Tennessee to make the family's simple daily meals, he hired Auguste Julien, the son of Jefferson's chef, to create food for special occasions. But Polk himself disliked elaborate fare. Of one dinner he complained that "all the dishes were prepared in the French style of cooking, and to one unaccustomed to it [it] was difficult to tell of what they were composed."

By the 1850s, when Jackson's chef Boulanger returned to work for James Buchanan, French food was regarded as necessary for proper presidential entertaining. Later attempts to forgo haute cuisine met with officialdom's snobbish disapproval. As the historian William Seale wrote in his lively 1986 study, *The President's House,* "At the state dinners Mrs. [Ulysses S.] Grant saw eyebrows rise as slabs of roast beef, heaps of homely vegetables, and desserts of apple pie were laid before the guests."

Sometimes the conflicts between the French and American culinary styles made news. In 1889 a Madame Petronard was hired as White House chef, but Benjamin Harrison found her "rich pastries and sauces" too much for his digestion and had her fired. She was replaced by a Kentucky-born black woman, Dolly Johnson, who had cooked for the Harrisons back home in Indiana and made the "plain meat, potatoes, and white bread" the first family preferred.

The more cosmopolitan tastes of Theodore Roosevelt, a New York City native, were reflected in his choice of Charles Rauscher, a caterer (rather than resident chef) who had been trained at that quintessential Gotham restaurant of the Gilded Age, Louis Sherry's. Rauscher's sumptuous seven-course presidential dinners—one in 1903 featured oysters, a cream soup, bass à la pécheur, filet of venison, terrapin à la Baltimore, roast quail à la Lucullus, and mousse merveilleuse—were accompanied by a different wine with each serving.

Theodore Roosevelt's much younger cousin Franklin also loved good food, but FDR's wife, Eleanor—who was also TR's niece—was completely indifferent to it. (One of her typically plain-Jane recipes, for huckleberry pudding, calls for layers of commercial white bread interspersed with stewed fruit.) During their twelve-year tenure in the White House the food was generally considered the poorest in Washington. Not only that, but there was not much of it. The Depression made lavish entertaining unseemly, and rationing during World War II imposed new restrictions. Courses were cut to three—soup, entrée, and dessert—portions were closely monitored, and only one (usually undistinguished) wine was served, if any at all. No wonder that one of FDR's favorite meals was scrambled eggs made in a chafing dish, fortified by his notably dry martinis.

Although Jacqueline Kennedy is now best remembered for her restoration of the White House interiors, her effect on transforming the food served in the president's house was equally important. Mrs. Kennedy hired the French-born chef René Verdon, who reintroduced the high-style French tradition after decades of lackluster presidential dining when the food at the White House was often no better than that of an average hotel or military officer's mess. In those days before nouvelle cuisine, Verdon adhered to the traditional format of a first fish course (sole Véronique or diplomate) followed by a main meat course (roast sirloin of beef Chevreuse or Saint Florentin). He also favored such classic and overrich dishes as lobster thermidor, roquefort soufflé, and charlotte plombière (a dense ice cream mold studded with candied fruits).



Andrew Johnson honors the Chinese legation with a White House state dinner, June 1868.

A new Francophile standard was set, but later presidents sometimes balked at it. Like his fellow southerner James K. Polk, Lyndon Johnson hated fancy French food. At one memorable state dinner, Johnson summoned the Swiss-born White House chef, Henry Haller, to complain about the spoiled filet mignon he'd been served. When Haller pointed out that the soft center was actually foie gras and that the dish was called tournedos Rossini, Johnson bellowed, "Don't ever serve that stuff again in this house!"

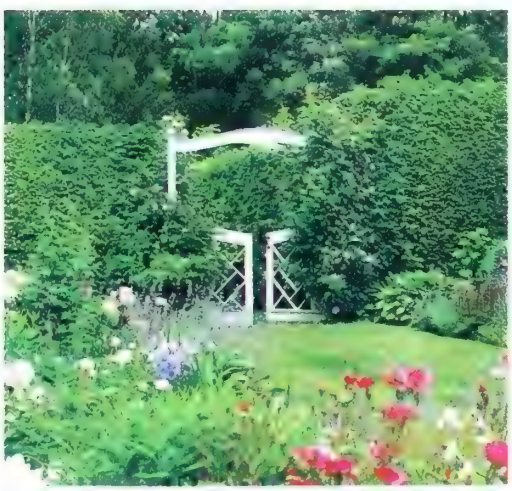
The Clintons' changes will certainly not be the last. As with everything else that goes on in the White House, how our presidents dine and how they feed their guests will always be closely watched and carefully analyzed. If we are indeed what we eat, then our leaders must be no less the product of their appetites—for food as well as power—than the rest of us who put them at the highest table in the land. ▲



Rose Arbor with Picket Gate An A classic, the white-painted arched gate acts as a door window for a garden roo drawing the eye from the enclosure to the orchard.

GARDENING

Frames for garden views, **gates** also open doors for fresh design



Chinese Chippendale
Double gates elegantly accommodate a wheelbarrow or large mower.

IN BRYAN BURROUGHS'S TALKED-about chronicle of the eighties, there were barbarians at them, but they are also used to keep out more orderly pedestrians, as well as things like dogs, deer, and woodchucks. Because they have an appealing two-dimensional shape, ideal for ornamentation, many are works of art. And, perversely, nothing causes more curiosity than a closed one—just ask Mary, the little girl in *The Secret Garden*. Gates—which of course is the subject—control more aspects of a landscape than their relative size would indicate. They establish style and scale. They tell your eye where to look and your feet where to walk and, often enough, your car where to drive. They also create expectation, like a magazine cover line: "Cottage Garden in Bloom. See Inside!"

Like most garden ornaments, gates are fairly dictatorial. An ornate wrought-iron gate will fight mightily with a picket fence, and a little gate of rustic poles will look strange set into a brick wall. Still, a slight stylistic mismatch can take a garden from perfectly nice to perfectly wonderful. In Maine there is a small garden of borders surrounded by a white picket fence—unremarkable from the street except for the chains, centered by heavy tassels in a takeoff on the curtain tieback, that act as gates. Designed by Beatrix Farrand, the chains, painted white to match the fence, make the garden.

Many gates are so grand they can hold their own as a solo act.

BY MELANIE FLEISCHMANN

ccording to Henry Hope Reed, at great cognoscente of classism, "The Italians would stick up handsome gate just to have a andsome gate—never mind if here was no wall." To wit: at the ottom of Villa Lante's garden is a rought-iron gate set into a tall one arch. The gateway is topped ith a pediment and two urns, but anked by nothing more than a ose hedge half its height. And at e Genoese Villa Imperiale Scassi here is a similar gate, which, lackg even the hedge, stands alone ver a path. It acts as a magnificent unctuation mark, announcing the nd of one thought and the begining of another.

Perhaps the most famous rought-iron gates of all are in England, at Hampton Court. These ere made in the seventeenth cenry by the French ironsmith Jean ijou. They are fabulous cretions, with crowns, griffons' eads, and twining vines bright ith gilding. Superb examples loser to home include the nineenth-century gates from Cornius Vanderbilt II's Fifth Avenue ouse, which were moved to the entral Park Conservatory Garen, and those at the San Francisco War Memorial and Performing rts Center, designed in the 1930s y architect Arthur Brown Jr. and ainted, in a nod to Versailles, lark blue with gilt details.

Wooden gates painted white are biquitous, but colors like dark reen, black, light blue, and the reenish turquoise Monet used at iverny turn up often, too. Most of ose shades blend with the other olors of a garden, though it is posible—if riskier—to succeed by aking the opposite tack. The artist obert Dash, for instance, has ainted the gates in his Long Island arden a warm yam orange and the ateposts a vivid chartreuse.

Even when they aren't works of rt, or aren't necessary for reasons f traffic flow, gates are versatile ools for the landscape designer. A ate placed in a boundary wall or hedge frames a view, and even if what is in the frame belongs to a neighbor, the result is a pretty picture on an otherwise blank wall, and a garden that seems larger. If there is no physical boundary at the end of a garden, putting a gate there inserts logic into the conclusion of paths and borders and the beginning of woods or fields. The gate serves as metaphor for a more substantial barrier. At Tintinhull, in Somerset, a little gravel path, edged in nepeta, leads away from the lily pond and ends at a simple hip-high iron gate. Beyond is pastureland. Without the gate, the prospect would seem bizarre and unsettling, but with the gate the scene makes sense.

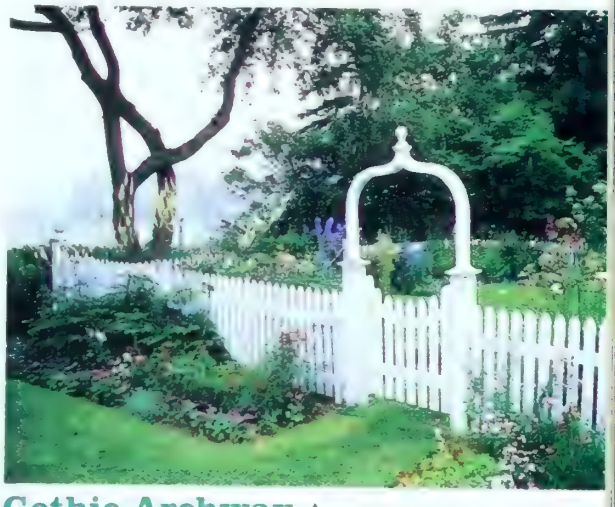
An old device for improving a viewless garden is to set a gateway, flanked by a screen, a little distance from the end of the garden and then to put a flowerbed, an urn, or even a patch of perfect lawn just beyond the gate. Through foreshortening, this device creates a niche—a minuscule bas-relief garden room, framed by a gateway, sans gate. Roses and vines are classic gateside plantings; remember, though, that they draw bees. Clothing the posts in ivy so dense that they look like topiary is an effect that can be achieved relatively quickly.

Choosing a gate is a personal matter, but there are some caveats. If you are thinking of a gate with an archway or an arbor over it, be sure you don't inadvertently frame only the lower half of a view or an imperfect view. If your garden path leads downhill, you may want to go with a low gate that has no gateway so that the eye can travel upward; a low gate with one tall gatepost, on the hinge side, works well in this situation. To heighten anticipation, put your gate in front of an allée or tunnel—the light at the end of which it can reveal.

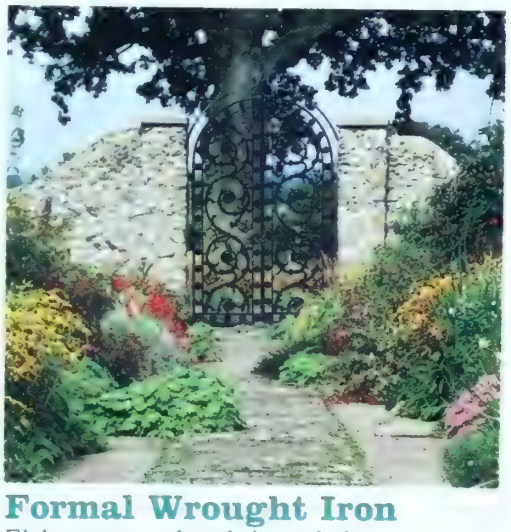
Lastly, although see-through gates of wooden pickets or iron emphasize what you can see, concealment has its own rewards.



Arch in a Batten Screen
Simple open framing allows sunlight to reach plantings on the far side.



Gothic Archway An ogee crown to a garden-variety fence provides a focus for a shallow view.



Formal Wrought Iron
Elaborate metalwork is scaled to massive walls and a venerable tree.

Even without a surrounding high wall, a garden with a solid gate or doorway suggests that rare commodity—complete sanctuary. It wouldn't be a bad thing, on a hectic day, to be able to go out into your garden and close the door. ▲

(For suppliers see Resources.)


JANE CHURCHILL
FABRICS AND WALLPAPERS
FABRIC: SUNFLOWERS
Distributed by
COWTAN & TOUT
D&D BUILDING, 979 THIRD AVENUE, NY 10022 (21
THROUGH INTERIOR DESIGNERS AND ARCHITECT
Schoop & Tubbs • DALLAS/HOUSTON John Edward Hughes
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letter from the editor



There was not even a profession called decorating when the premier issue of *House & Garden* came out in June 1901. It was a mere twenty-two black and white pages, and its staff of three had this point to make: "The house and its garden seem so intimately related that the attempt to design the one without duly considering the other is an attempt that can never reach the highest level of success."

Since that first slim *House & Garden,* decorating has become a thriving profession, documented in untold numbers of books and a myriad of glossy color magazines. The relationship of the house to its garden, and the garden to its geographic region, is appreciated once again, after years of freewheeling association. In the reckoning days of the 1990s, a new positive value has been placed on houses that are not overembellished and on gardens that are natural, or at least not inappropriate to their climate and soil conditions. Restraint, responsibility, and good design are the watchwords of the day. Recycling, ecologically conscious architecture, and historic preservation are a few of the important contemporary trends. But somehow the seriousness of these issues has spawned a delightful mood of invention, eclecticism, and fun.

Now, as *House & Garden*'s eleventh editor, it is my sad duty to preside over the last issue of the magazine. All the richly talented people who have worked with me during the five years of my editorship, a few of whom have roots at *House & Garden* that reach back ten and twenty years, have reveled in the excitement of the world we covered. We leave you with gratitude for your enthusiasm about our magazine and for your expressions of support. We will be there with you, sharing your pleasure in the house and garden as they climb to ever higher levels of interest and success.

Mary Novogrod



A Writer's Folly

Picasso biographer John Richardson tells how he made his library a world unto itself

Photographs by Richard Felber

Produced by Deborah Webster

AFTER FOOLHARDILY EMBARKING ON A FOUR-volume biography of Picasso a few years back, I felt the need of a retreat where I could concentrate on writing without risk of interruption. The rooms in my New England house open into one another; hence there is little peace and quiet unless I am alone. Someone suggested a studio in a remote corner of the garden. However, a modern studio demands a high-tech look which, for all its practicality, strikes me as cold and inimical. More to my taste was a warm and friendly space that would allow me to work as well as relax—eat, sleep, read, listen to music, and, above all, escape the responsibilities of being a host. I did not need a studio but a library, at a safe distance from the main house.

As it happened, I had once fantasized about building a folly. This fantasy went back to my years at an English public school called Stowe—a school that has the good fortune to be housed in a building so grandiose that it bankrupted its former owners, the dukes of Buckingham. Vanbrugh, Kent, Capability Brown, Gibbs, and Robert Adam had all worked there. And although marred by playing fields, Brown's vast park—especially his Grecian Valley and Kent's Elysian Fields—is still dotted with eighteenth-century follies in the height of Palladian taste. These follies were the objectives of our daily runs. Prefects would map out our routes: round the lakes to the Corinthian Arch and then back via the Boycott Pavilions, Dido's Cave, and the Temple of Ancient Virtue.

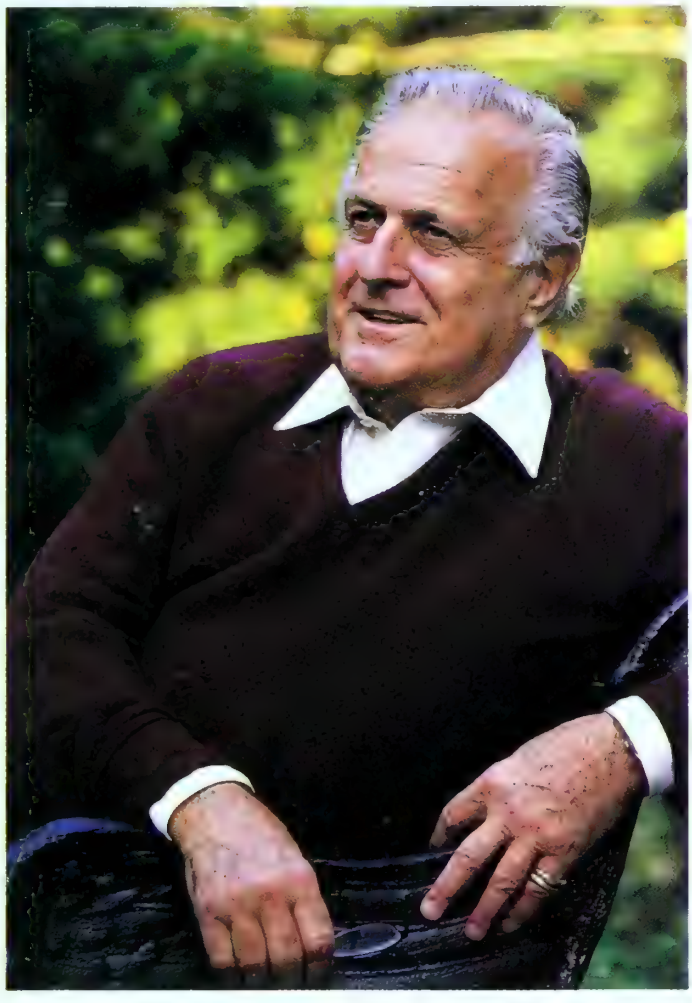
The library's Doric entrance portico, *left,* designed by architect Ernesto Buch (with a nod to the great Prussian neoclassicist Karl Friedrich Schinkel), shelters pairs of Georgian lead urns, marble herms, and hibiscus standards in 18th-century wooden jardinières from Bennison, London. *Right:* Inside the library a plaster bust of Hercules atop an Adam column-shaped cabinet glows under the light of a lamp from Meilleur, Paris. Details see Resources.



One-room life has turned out to be such a delig
that I seldom use the main hou







Summer evenings, some of us would return to these dilapidated temples for a far from virtuous smoke or drink. Thanks to these idyllic interludes, I developed a lifelong passion for eighteenth-century architecture and the picturesque.

And so my New England library was destined to be a folly, but not a Palladian one (hasn't Palladianism been overexploited by modish pasticheurs?). Neoclassicism was what I had in mind: besides embodying gravitas, it is more Picassian. HG consulting editor and architectural historian Martin Filler had just the architect, a Cuban-born neoclassicist, Ernesto Buch, who had helped create one of this country's most influential planned communities, Seaside, a coastal resort on the Florida panhandle.

Buch proved a perfect choice, an impeccable classicist, mercifully free of postmodernist mannerisms. He rightly pooh-poohed my fanciful suggestion of an arcaded orangery-like building. In the end we agreed to take Karl Friedrich Schinkel, the great German neoclassicist, as a point of departure—specifically his Neue Pavillon of 1824–25 at Charlottenburg in Berlin which has

John Richardson, *above*, writes at a Regency campaign desk facing the fireplace, *left*. Pedimented bookcases echo the classical crowns of the George II looking glass above the mantel and another Kentian mirror between pilasters at the far end of the room.

Commissioning a building is *very* addictive



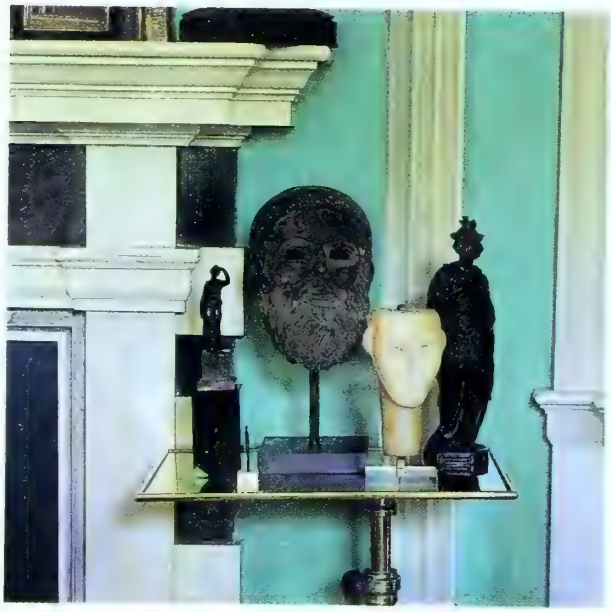
always struck me as one of the most beautiful small houses in the world. Buch came up with an ideal site for my library—toward the top of a steepish slope, looking across a pool to distant hills. He then deluged me with projects of ever-increasing simplicity and stylishness. From time to time I would suggest a modification of his design, and Buch would demonstrate the pros and the cons of it and why virtually everything else would have to be modified accordingly. I will be forever grateful for the crash course in classical architecture that this involved.

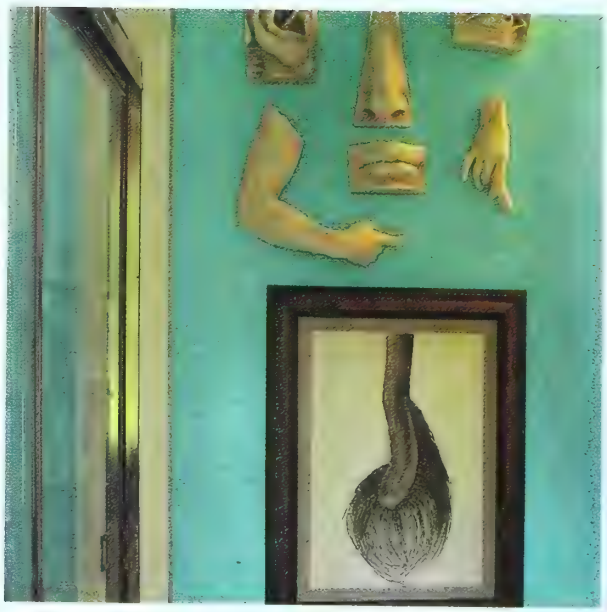
No less instructive was the gifted architectural woodworker Marc Olivieri, who acted as general contractor. He and Buch worked harmoniously together and made the project a pleasurable adventure for their client. (Anyone who has never commissioned a building should be warned that it is *very* addictive.) The large Doric columns and

Simulated-bronze plaster casts of Regency urns, *left*, flank a pair of mid 18th century English hall chairs alongside French windows curtained with Kashmir shawls. *Above:* Hydrangeas bloom near the pool on the terraced slope leading up to the library.



Comfortably slipcovered and piled with a carriage rug and old needlework pillows, the Victorian sofa is ideal for reading or repose. A Louis XVI étagère, topped by an ostrich egg, keeps books at hand. The jar on the desk is 18th century Imari.





I wanted the feeling of old Russian rooms

interior pilasters were made to order in Pennsylvania, but Olivieri carved all the cornices, bookcases, plinths, and moldings. He also executed the mantelpiece to Buch's and my design. Once the building was done, I brought in an old friend, Malcolm Robson, the English master grainer now settled outside Washington, to give the library a Russian or Scandinavian feeling with his glazes and simulated surfaces. The luminous verdigris tint of certain nineteenth-century Russian rooms, which I had my heart set on, proved difficult to approximate. Modern paint comes nowhere near it. Robson had the walls painted a bland ice blue which he then glazed with a shagreen-colored wash. Perfection!

Marbleizing the cornice and pilasters would have been a cliché, so Robson gave them a faint look of sandstone. This picked up the tonality of the Tennessee Crab Orchard stone I had chosen (again in preference to the more pretentious look of marble) for the floor. Doors were mahoganized. The only fancy surfaces were red faux porphyry plinths for a huge pair of urns and brown porphyry insets for the mantelpiece. As a finishing touch, Robson discreetly distressed any white surfaces with a dust-colored glaze, a blend of palest gray and ocher that John Fowler always used to dim the dazzle of white.

The cost of building obliged me to skimp on the furnishing. I had to beg, borrow, and improvise. The size of the room (the ceiling is fourteen feet high) necessitated things on a large scale, which usually go cheap. Although the four-poster has a Versailles stamp, it is too tall for the average apartment and so went for a song at Sotheby's. Likewise, the Regency desk, a piece of campaign furniture that doubles as a sideboard and can be taken apart, was too cumbersome for most people's taste. To save the trouble and expense of having curtains made, I ransacked the London markets for antique Kashmir shawls. The larger ones are traditionally the same size as my windows. Some of the other objects—the "bronze" urns, for instance—are simply plaster casts. Louis XIV's monumental foot (available at the Musée du Louvre) is made of polyurethane. "Nobody will want to run off with these copies" is the excuse I make to disdainful friends. The only really good piece of furniture, the great George II mirror above the fireplace, is a loan from a friend who could not get it into her apartment. As for art, I am most proud of the gigantic Piranesi engravings of Roman columns, one of which I have hung on a movable screen (like those in Sir John Soane's Museum) to cover a door.

This is my third summer in the library. One-room life has turned out to be such a delight that I seldom use the main house. Unfortunately the seductive setting is apt to be distracting. The aquamarine shimmer of the pool is hard to resist, and the garden is forever beckoning me away from Picasso to a whole other range of obligations. ▲

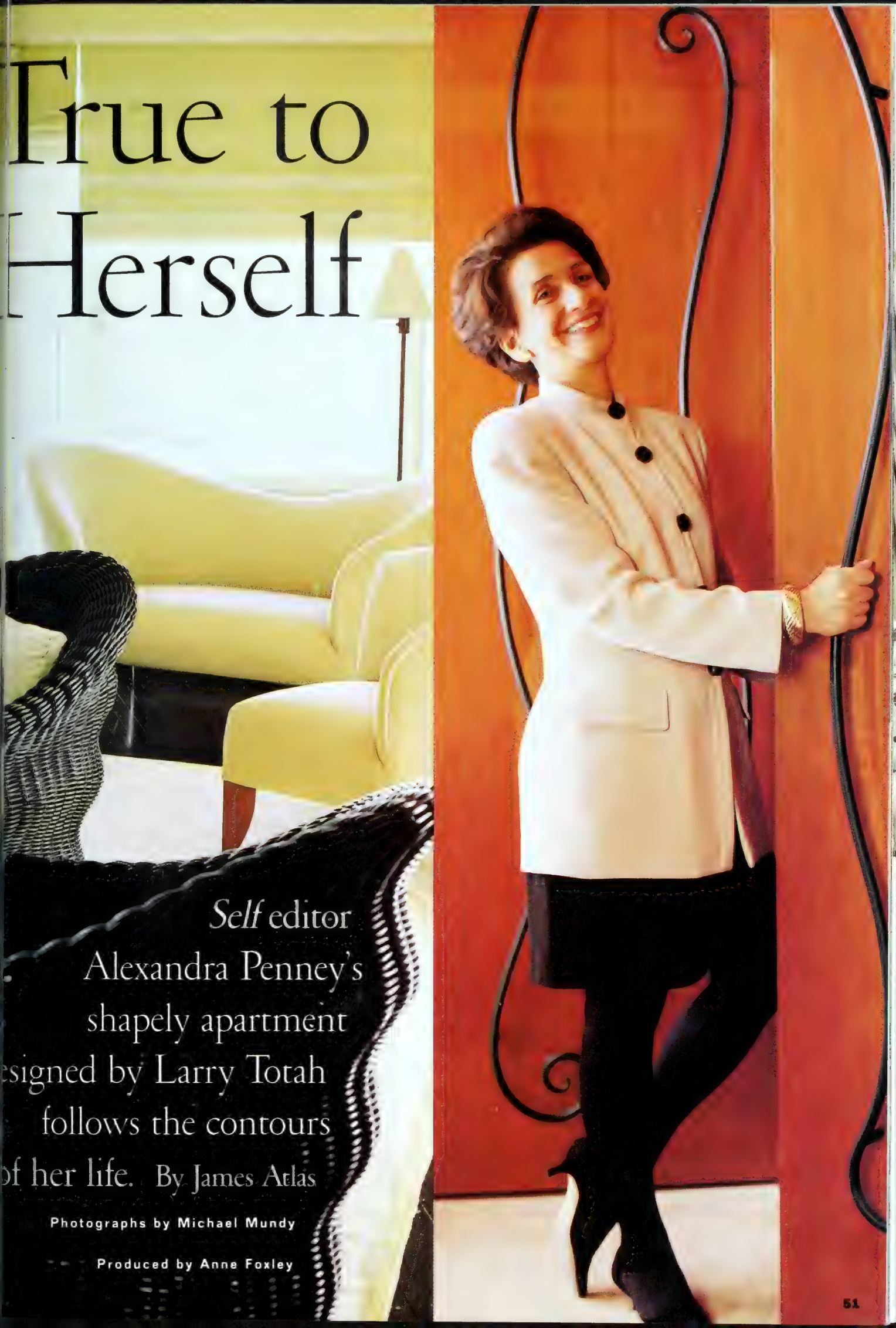
Behind a 17th-century French four-poster covered with an American quilt, *opposite*, Honthorst engravings of Roman heroes and a Thomas Frye mezzotint of George III adorn a screen. *Above, from left:* Beside the mantel a Yemenite alabaster head, 400–200 B.C., stands with European bronzes. In the bathroom, art-school plaster casts are grouped above an 18th-century German watercolor of an elephant's tail.



Alexandra Penney, in an Armani jacket and skirt, *opposite*, grips a serpentine door handle by designer Larry Totah. *Below:* The living room's wicker chairs, copper-sprayed coffee table, and pale velvet-covered pieces—all by Totah Design—compose a discreetly luxurious ensemble set off by a black stained floor. An Alexander Liberman drawing leans against the wall. Details see Resources.



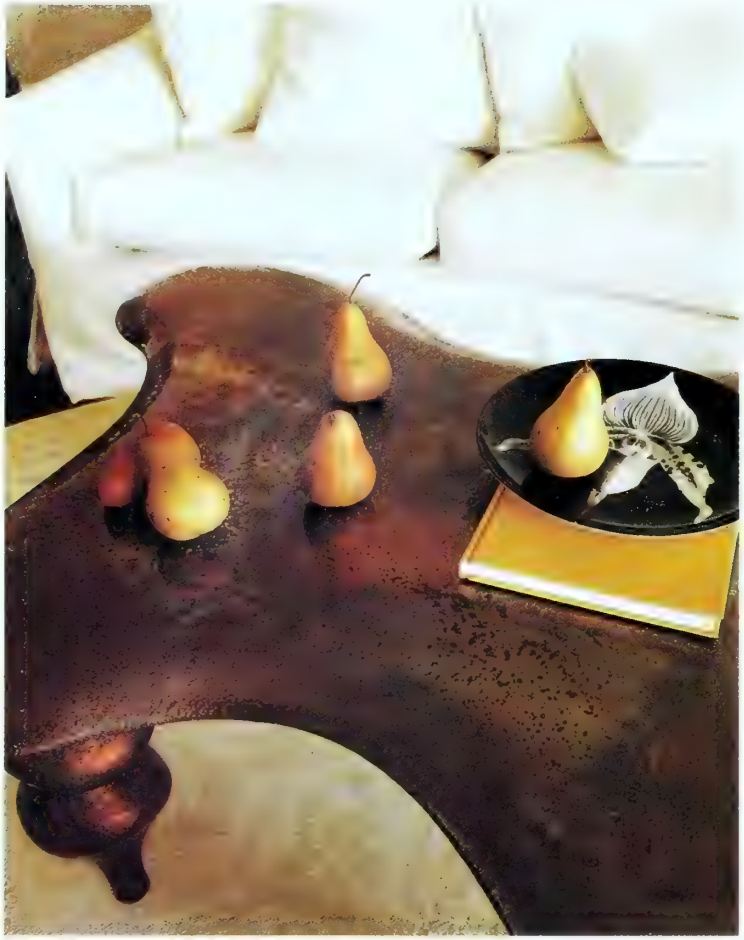
True to Herself



Self editor Alexandra Penney's shapely apartment esigned by Larry Totah follows the contours of her life. By James Atlas

Photographs by Michael Mundy

Produced by Anne Foxley





The copper coffee table, *above left*, provides the background for a still life of pears and a Robert Mapplethorpe plate from Swid Powell. *Above right:* A Venini chandelier by Giò Ponti lights the entrance hall, where a Totah leather chair stands beside lacquered shelves. *Below left:* Near the front door a Fontana Arte table from Diva, L.A., holds a Borek Sipek vase. Drawing by Sarah Seager. *Below right:* A Totah club chair in fabric from Knoll Textiles is silhouetted against maple cabinets in the study. *Opposite:* Lynn Geesaman photographs hang above the study sofa, which is covered in Scalamandré velvet, and an Eadweard Muybridge photograph rests on the cabinet. Penney found the kidney-shaped tables at a Manhattan flea market. Carpet from Star





Penney has made her apartment a chic grown-up version of Eloise at the Plaza



THE GRANDEUR OF THE LEGENDARY MANHATtan apartment building in which Alexandra Penney lives declares itself at the wrought-iron gate to the circular brick driveway. A brass plate by the entrance bears the terse message: PRIVATE. Beyond the grand art deco lobby is a wide terrace overlooking the East River. Vigilant doormen patrol the marbled floors, escorting visitors to the private elevators that whisk them to the vast palazzi above. The ambiance is somehow European—it's like one of those somber old-world apartment buildings in Paris's seizième or the Piazza Navona in Rome.

Maybe it's the prevailing atmosphere below that makes the arrival at Penney's apartment such a surprising experience. The moment you step off the snug wood-paneled elevator into the foyer, you find yourself in a bright uncluttered space with Swiss pearwood walls and lacquered bookshelves. An austere flower arrangement graces a round glass-topped table. The impression is one of simplicity and muted elegance. The black stained floorboards are polished to a glossy sheen. A Venini chandelier by Giò Ponti lends a festive touch. "It's very Alexandra," notes her designer, Larry Totah, "a happy compromise between traditional and contemporary."

Totah is based in Los Angeles; Penney, a writer, a painter, and the editor of *Self*, is quintessential New York. This particular commission was very much a collaborative bicoastal project. "Part of the fun of it was the intriguing dialogues we had about the art of design and the quality of space in New York versus L.A.," says Penney. "New York has a blue light; L.A. has a white light." Friends since the late seventies—Totah designed two earlier Penney residences, a SoHo loft and an apartment at 1 Fifth Avenue—they have traveled together to Venice and Santa Fe and other exotic locales. The idea was to combine sensibilities—"Alexandra would say, 'There's a wonderful color of green in this vase,' " Totah recalls, "and I'd find a way to use it."

The apartment isn't exactly sprawling. When Totah came to see her new address for the first time, Penney confesses, he pronounced it the most boring space he'd ever seen. "He wasn't sure he could do anything with it." Nor was the

Guest lists are designed to make sparks fly at dinner. Idle chitchat is forbidden



Chairs clad in Henry Calvin linen, *above*, are pulled up to a Totah dining table holding Josef Hoffmann hammered-brass vases from Barry Friedman, NYC. *Opposite:* Alongside framed mixed-media pieces by Jaume Plensa, the table is set for dinner with Raynaud-Ceralene porcelain, Baccarat crystal, family silver, and 1960s candlesticks.

view exactly dazzling. There *is* something mysterious about the willingness of those who inhabit one of the city's priciest precincts to gaze out upon industrial Queens, where a Silvercup sign flares redly in the dusk. Then there are the ruins of the Smallpox Hospital at the tip of Roosevelt Island, which Arnold Scaasi once asked local authorities to illuminate in a European manner for a cocktail party. But there's also something ineffably romantic about the roiling waters of the East River, the curve of the Triborough Bridge, and the traffic pounding by on the FDR Drive. And Penney's apartment has as much white light as blue—when you walk into her living room, you could be in a Malibu beach house. The wall of windows and the off-white rug and sofas give the room a light airy feeling; wicker chairs emphasize its informality, while the mirrored black-walled liquor closet off the living room imparts a sophisticated Manhattan note. The effect is a marriage of "formality and opulence," as Totah describes it, with a decidedly casual aura. The bedroom, with its chaise longue, silk chiffon curtains, and peach carpeting, is more boudoir-like, more lush—"I wanted a bedroom I could wear silk underwear in"—but the study off the living room is a model of unpretentious minimalism. Penney found the pair of 1950s kidney-shaped tables herself, at the West 26th Street flea market. "I was thrilled that Larry approved."

Because it has such a strong character, Penney's building posed a challenge to the climate of intimacy that both client and designer hoped to achieve. "The building has very grand apartments," Penney explains. "I wanted a small apartment that could be intimate and warm or easy to entertain in for a group." A close-knit group: "I like to squish people in at dinner so the decibel level rises." Penney's guest lists are designed to make sparks fly. Idle chitchat is forbidden.

At one memorable luncheon, Erroll McDonald, the outspoken executive editor of Pantheon Books, got into a heated argument with Lynne Cheney, the equally outspoken chairman of the National Endowment for the Humanities (she has since resigned from the post), on whether federal funding for literature and the arts was a worthy enterprise. Only the intervention of Random House publisher Harold Evans, who moderated the debate with gracious equanimity, forestalled what might have become a distinctly un–East Side scene.

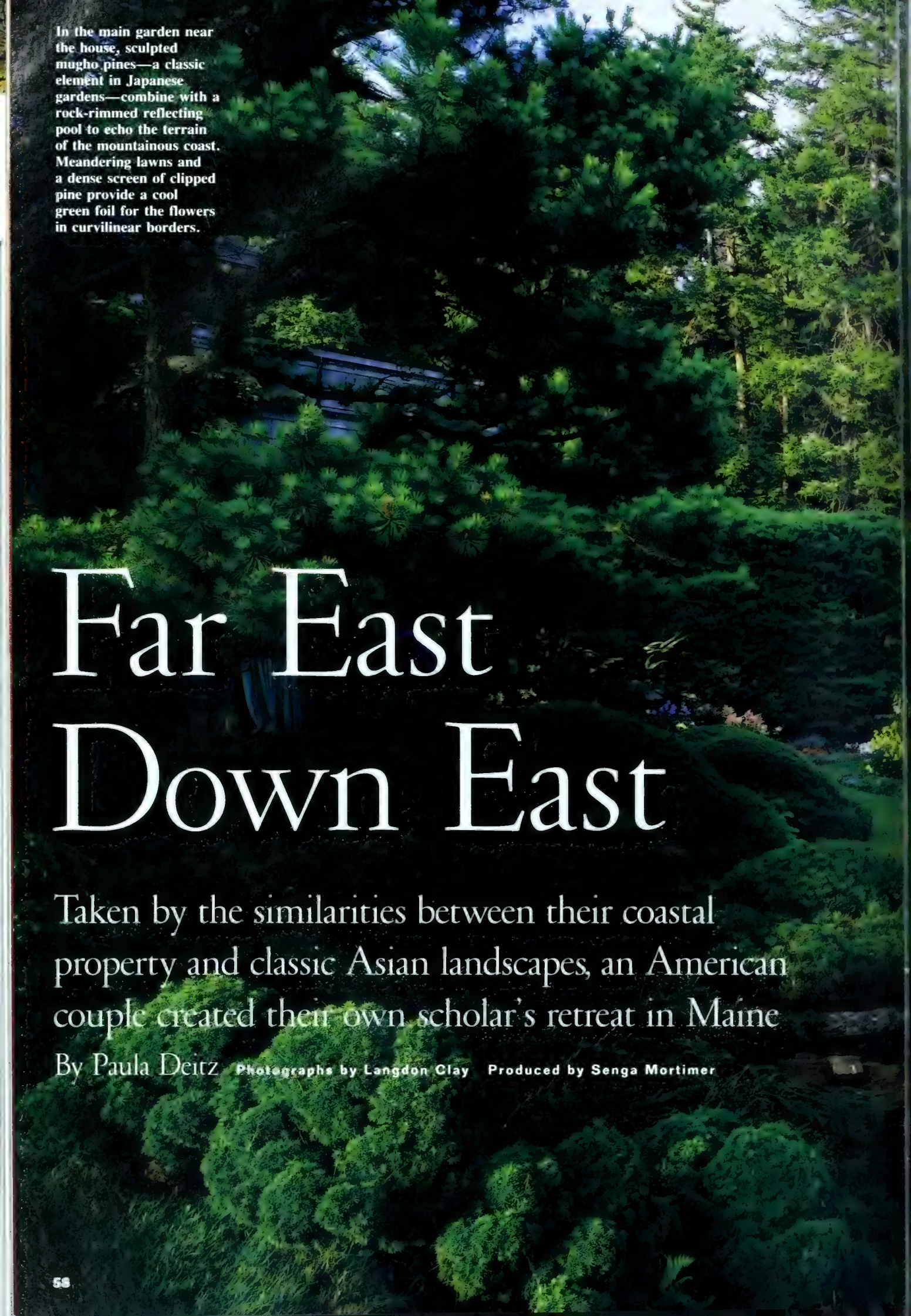
The seating plan at these occasions is highly—sometimes harrowingly—eclectic. Artists and writers mingle with society and entertainment types. One evening it will be Robert Morton, coexecutive producer of *Late Night with David Letterman,* playwright Wendy Wasserstein, and the publishing powers Jason Epstein and Joni Evans. On another it will be a small gathering around the lozenge-shaped wood and steel dining table for the Leonard Lauders or the Alexander Libermans: his artwork is on the wall. Then there is the famous annual "pug party" for pooch owners, at which Popeye's fried chicken is served. Penney doesn't take no *(Continued on page 115)*





A custom chaise stretches out near an antique table, Matteo Thun mirror, and a bed with a Frette cotton quilt. Iron tiebacks gather sheer silk curtains beneath arched valances. Carpet from Stark. *Inset:* Penney catches the morning news beside a Diego Giacometti lamp.


"I wanted a bedroom
I could wear silk underwear in"
SELF



In the main garden near the house, sculpted mugho pines—a classic element in Japanese gardens—combine with a rock-rimmed reflecting pool to echo the terrain of the mountainous coast. Meandering lawns and a dense screen of clipped pine provide a cool green foil for the flowers in curvilinear borders.

Far East Down East

Taken by the similarities between their coastal property and classic Asian landscapes, an American couple created their own scholar's retreat in Maine

By Paula Deitz **Photographs by Langdon Clay** **Produced by Senga Mortimer**

SOME OF THE BEST TRAVELING IN THE WORLD CAN take place in a quiet room with a Chinese scroll depicting mountains and a hut perched high on a ledge in the mist. Hours can pass as the eye wanders through remote passes and winding trails to attain its goal at the little house, which is usually described as a scholar's retreat. Following a cliffside path to an isolated cabin on the Maine coast can have a similarly meditative effect, especially on a foggy morning when the music of buoy bells drifts across the water. According to one of the creators of such a down east retreat—a small pavilion hidden in the woods near the couple's summer house, overlooking a harbor at the edge of a granite-bound garden—no setting could be more conducive to contemplation. For more than thirty summers the husband, a philosopher of science, left their house every morning at eight, walked through the woods to his secluded study-by-the-sea, and settled in to write about questions of life and matter.

Inside the study, where one might expect to find a Buddha, hangs an engraved portrait of Voltaire, but outdoors next to the main house, a bodhisattva has a sanctuary of its own under the canopy of a laburnum. In a sense both sages are tutelary spirits of the surrounding garden, which, like other landscapes in that part of Maine (the Thuya Garden is a well-known example), harmoniously combines the Western tradition of colorful flower borders with Far Eastern features such as rock-rimmed pools and evergreens sculptured into hilly mounds that echo the contours of a rugged coastline.

Besides evoking different cultures, this landscape embodies the passage of time. Much of the garden occupies the site of a sprawling turn-of-the-century summer "cottage," which had been torn down by the time the couple purchased the property in the 1950s. Only the massive cut-granite foundations survived as a romantic ruin. The new owners' architect, William Adair Bernoudy of Saint Louis who had trained with Frank Lloyd Wright, designed a cedar-shingled house atop part of the ruin, but on a smaller scale than the original structure and set back farther from the edge of the bluff to make room for a garden. Deep overhangs give shade in summer, and horizontal lines are echoed by the low outstretched branches of trees that have been painstakingly pruned.

During the year following their acquisition of the property, the owners spent three weeks visiting the gardens of Kyoto where they immediately saw resemblances to familiar sights in Maine. Bonsai and other shrubs and trees shaped by human hands called to mind the pines and spruces that are similarly twisted and sheared by heavy winds whistling along the mountainous Maine coast. Inspired by what they had seen in Japan, the couple worked with Bernoudy and the Philadelphia landscape architect Howard S. Kneedler to reshape their own seaside terrain, which was then dominated by a single white pine. They began by clearing rubble among the granite walls and added layers of soil for intimate planting areas; a series of natural hollows in the bedrock that filled with rainwater now serve as graceful reflecting pools.

The beautifully mellowed foundation walls—ranging in depth from two to eight feet—shelter flower borders which, in contrast to the angular masonry, follow a serpentine path that transforms the lower lawn into a swirling river of green. A knowledgeable botanist, the philosopher of science selected plantings appropriate to the Maine climate, but it was his wife who chose the glowing palette of pinks, blues, and purples—colors she associates with the memorable day in her youth when she first saw the windows of Chartres Cathedral. Viewed from higher ground or from inside the house, the precisely outlined beds of astilbe, delphinium, campanula, heliotrope, snapdragons, lilies, phlox, and artemisia can indeed suggest patterns in stained glass.

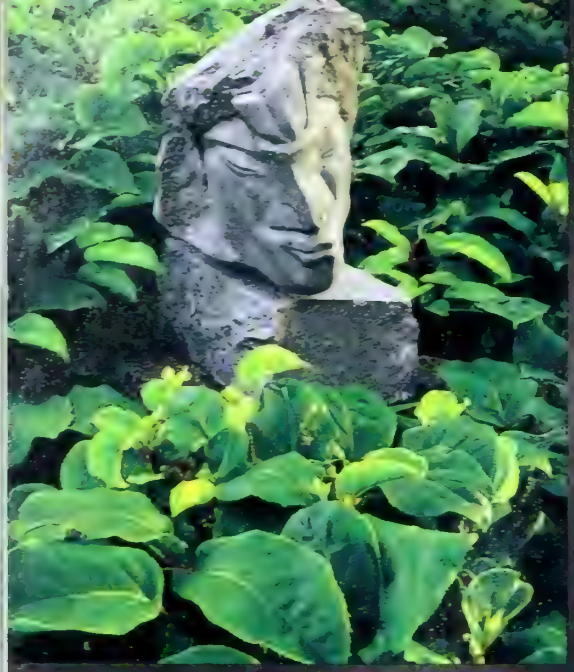




A white pine at the edge of the bluff dominates the garden, *above*. Stone walls are relics of a much larger house that once stood here. *Below:* The present house, a modern shingle and glass structure, was sited to overlook both garden and sea. Deep rich tones in the borders were inspired by stained glass at Chartres.



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trast with the
flow of the borders.
the flowers are
favorites in New
cottage gardens:
ons, lilies, ageratum,
liotrope, and astilbe.

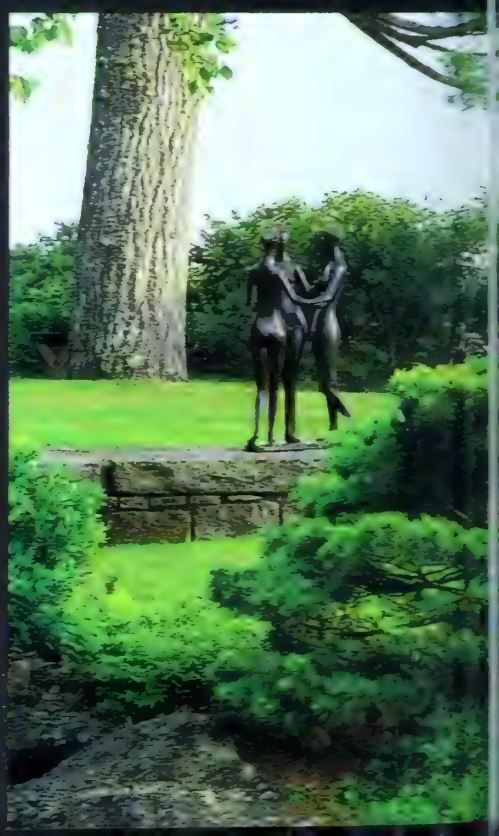




Lichen streaks a carpet of moss in the woodland garden, *right*. *Left:* Kiwi vine surrounds a stone head by Marie Taylor. *Below left:* A Japanese snow-viewing lantern beside a walkway railing. *Bottom left:* The Japanese-style pavilion built as a scholar's retreat. *Bottom right:* A modern bronze, *The Three Graces*, by Gerhard Marcks.

Sculptures along the paths encourage meditative pauses







he end of a pine needle path lined with moss ferns, a woodland clearing becomes a sanctuary ered on an "altar" of standing monoliths.

Few visitors to this landscape come prepared to find an allusion to medieval France, but then the element of surprise is one of the key lessons the owners learned from their experience in the Far East and imaginatively applied on home ground. There is, for instance, the enchanting surprise of roses nestled against a wall at the depths of a sunken garden and the unexpected drama that unfolds in the woodland that lies along the way from the family house to the scholar's retreat. What at first appears to be dense forest is in fact a cultivated wilderness, a rustic open-air cathedral with a nave of spruce leading to an elliptical apse of giant tree trunk pillars. At the focal point, positioned like a prehistoric altar or relics of Stonehenge, stand two huge granite monoliths unearthed nearby. Paths reinforce the sense of architectural cohesion, and much of the shady forest floor has been carpeted in moist moss and the lacy gray lichen that is the true flower of the Maine woods. The entire woodland garden is encircled by moose maple, whose fall foliage is so bright a yellow that it seems to bring sunshine into the dark grove on even the grayest day.

Convinced that no one should ever rush through a garden landscape, the owners stationed sculptures along the paths to encourage meditative pauses. In the woods a Japanese snow-viewing lantern and a pagoda from Kyoto, mementos of family travels, have both weathered to the same tonality as the granite bedrock of the cliffs. A terrace wall near the edge of a bayside bluff provides the pedestal for *The Three Graces*, a starkly handsome modern bronze by the German sculptor Gerhard Marcks which the couple found on a trip to Heidelberg.

Of course, there are plentiful reminders everywhere that a garden can never be a static work of art, subject as it is to changes imposed by nature. Year after year, the harsh maritime climate took its toll in the woods where the architecture of the cathedral-like design was altered by the loss of trees. When the owners lost the venerable white spruce next to the scholar's pavilion, they took advantage of the fortuitous clearing by planting a new garden of dwarf conifers.

Perhaps because they face extraordinary challenges in sustaining man-made landscapes from season to season, gardeners on the Maine coast take special pride in exquisite balancing acts. No horticultural feat demands so much skill and subtlety—or, when successful, appears so serenely inevitable—as the hybrid of Eastern and Western styles that has become a local specialty. On a summer day, nature and artifice can seem poised in perfect equilibrium. That this couple's garden remains one of the finest examples of the genre is a tribute not only to its creators' taste but also to their perseverance. ▲



Decorator

taking Millie for a walk on the White House lawn before retiring to the Lincoln Bedroom. "More historic than romantic, really," Duane recalls.

"Oh, you're so lucky! Married to your decorator!"

Such comments follow these women for a lifetime, from friends with visions of a breed of man who lives to shop. (Mark prefers to nap, Duane says.)

"Tell me, what is it like?"

What it is like, aside from a lifetime of sublime rooms and finely tuned comfort, is this: "He is on the Best-Dressed List, in the Best-Dressed Hall of Fame, in fact," Duane says. "I'm not."

Or this: the decorator's wife is complimented on her house and politely answers, "Thanks. He did it." Or a lavish bouquet arrives for them from the best florist in town; he tears it apart and rearranges the flowers. Or a friend invites them to dinner, then panics: "Oh, my God, you're not bringing your husband here." (When they arrive, they notice fabric swatches arrayed on a side table. A common face-saving ploy.)

He is forever seeing the possibilities. "If the coffee table is perfect for so-and-so, off it goes," says Chippy Irvine, who married Keith Irvine of Irvine & Fleming twenty-six years ago. "You get used to it."

The possibilities include his wife's wardrobe. "Try this on," he coaxes, and the woman who is partial to Geoffrey Beene suddenly finds herself wearing a cat suit by Norma Kamali. Of course, he is right.

Buying a present for him, however, takes years of practice. "I have never picked a tie for Noel in twenty-two years," says Lynn Jeffrey. "This Christmas I did buy him a tie, but he chose it."

"Oh, a tie, that would make him very nervous," says Chippy Irvine. "Of course, you can't buy him anything to do with decoration."

Duane Hampton also avoids neckties. This year, for Valentine's Day, Mark gave Duane an amethyst necklace, and Duane gave Mark a nineteenth-century plaster cast of an ancient Greek amphora because it had the most won-





Duane and Mark Hampton

Duane Hampton: "Mark is on the Best-Dressed List. I'm not"

derful chalky white finish. (He loved it!)

From the very beginning, these women knew it would be different. When the Jeffreys met, Lynn was living in an unremarkable apartment with a brown velvet sofa and an étagère and was thinking about hiring a decorator. Then she met Noel, who was living, she recalls, "in the most charming little black and white brownstone apartment with an Eames chair and little Lucite tables and a very low bed with a black linen bedspread. Tucked in very tight."

For eleven years the Jeffreys have lived in a four-bedroom Manhattan apartment that he has transformed into a thirties cocktail, all shagreen and faux marbre and bird's-eye maple, all very glamorous. On matters of the eye, Lynn has learned to let Noel prevail. "I would think it was weird if he didn't," she says. "Of course, the double edge of this sword is that it makes you very dependent."

She knows that she will not always be consulted before her house is rearranged. (Where did that skirted table come from? What's that faux marbre pedestal doing in the middle of the living room? How did those Redouté prints end up on the bedroom wall?) "I have to think hard before I get hysterical," she says. "The continuum of perfectionism is a very long one. It's really harder for him to live with me."

As Keith Irvine sees it, he "saved Chippy from her butterfly chair." They met in England at the Royal College of Art; they moved to the United States, where she took up fashion design, and he proposed at an off-off-Broadway show in 1966.

"But has she any taste?" a friend asked Keith.

"Yes," he answered. "Unformed."

Soon after their marriage, she recalls, they hopped into Keith's little red MG—"It was a Triumph," Keith corrects her—and found a house in upstate New York that had no water, no electricity, no heat, and no bathroom. Over the years it has grown into an English country house where Colefax & Fowler meets Mapp & Lucia. For her part, Chippy has always been the practical one: "I do the vegetables. He does the flowers." A writer about decorating these days, she likes to paint rooms and fix things and make lampshades and generally run the house, on the principle that a "certain amount of 'Let the dust be' is a good thing." She also has a passion for thrift. Dryer lint, she points out, makes a very nice stuffing for toys.

"His strengths," as she sees it, "are the formal rooms." Keith has spent the past five years building a new wing with a thirty-six-foot-high living room, which has changed the character of their house considerably. Chippy was not allowed to meet the architect until the project was well under way. "Oh, it was a power thing, surely," she says. Still she concedes, "It is going to be the most beautiful room in the whole of America."

Ten years of marriage to Peter Marino has taught Jane Marino this much: being in an ugly room can put a designer in a bad mood.

Jane, who is writing a book about the fashion designer Adrian, never especially fantasized about rooms for herself. "If I won the lottery, I'd move into a bright space and paint it white," she says, seated in their Manhattan library, which has the strict air of a Wiener Werkstätte salon. Her husband, however, is that rare architect with the soul of a decorator. He likes atmosphere.

Jane Marino: "Something is always being improved"



10 YEARS
She likes rooms that are bright and shiny; he is a master of atmosphere.



Jane and Peter Marino

There is perpetual twilight in their sixty-foot-long living room, a trove of German neoclassical furniture and marble sculptures. And there is glamour in the family-oriented rooms, with Jean-Michel Frank pieces and many of Peter's own designs.

The big bright white room in the apartment belongs to two-year-old Isabelle. The walls are upholstered with a fabric that Jane designed, a white cotton printed with red and black West Highland terriers, because Peter loves his Westie. Peter designed the child-size tea table with bunnies as legs as well as the white-lacquered changing table.

There is faint hammering across the apartment. Hammering is to the decorator's apartment what Max Steiner's score was to *Now, Voyager*. Something about the kitchen lighting. Jane rolls her eyes: "Something is always being improved."

The married life of Duane and Mark Hampton is chronicled in forty-one scrapbooks bound in red morocco. Invitations. Society columns. Photographs of family and friends and all the houses they have visited over the years. "Every blueberry muffin we've eaten," says Duane, the keeper of the archive in their bedroom.





Lynn and Noel Jeffrey

22 YEARS
The groom saw the Stavropoulos dress before the wedding.

Duane and Mark were married young, twenty-nine years ago, and "grew up together," she says, attracted by all the things they like: museums, travel, history books, and anything beige for him; Regency furniture, the eighteenth century, and the colors red or green for her. Duane, who serves on numerous charity boards, had an antiques shop of her own for several years and has an eye to match her husband's. "Not for one minute have I relinquished control to him," she says.

They started life together in a tiny apartment with her Chinese wedding chest and his old cherry farm table and the Louis XVI–style chair that they bought at the Door Store. Then they went through Mark's David Hicks period, all black and white with patterned carpeting and what she remembers as a "weird" modern lamp. "When you're young, you want to try the things of your time," Duane says. "These days one of Mark's favorite lines is, 'Everything fits in the modern room, except you.' "

For twenty-two years the Hamptons have lived in a three-bedroom apartment on Park Avenue. The Door Store chair, now refurbished, still stands in the living room in front of an eighteenth-century English secretary. Mark and Duane have been through a red and black period here and then nine years of chintz, and the current, very soothing ode to beige and symmetry.

If many people dream of living in a Mark Hampton room, Duane, of course, must dream of something else. The room in her head has a twenty-four-foot ceiling, gauzy curtains, and a warm ocean outside the window. "Kind of Polynesian looking," she says.

Two Hampton daughters grew up in the Park Avenue apartment. The younger one, Alexa, just graduated from Brown University, where her room had a fireplace, a collection of obelisks, a double bed with lots of pillows, numerous marble objets, a verdigris bust, architectural drawings, and a sisal rug. Every man's dream: a real chip off the old block. ♠

Lynn Jeffrey: "I have never picked a tie for him in twenty-two years"

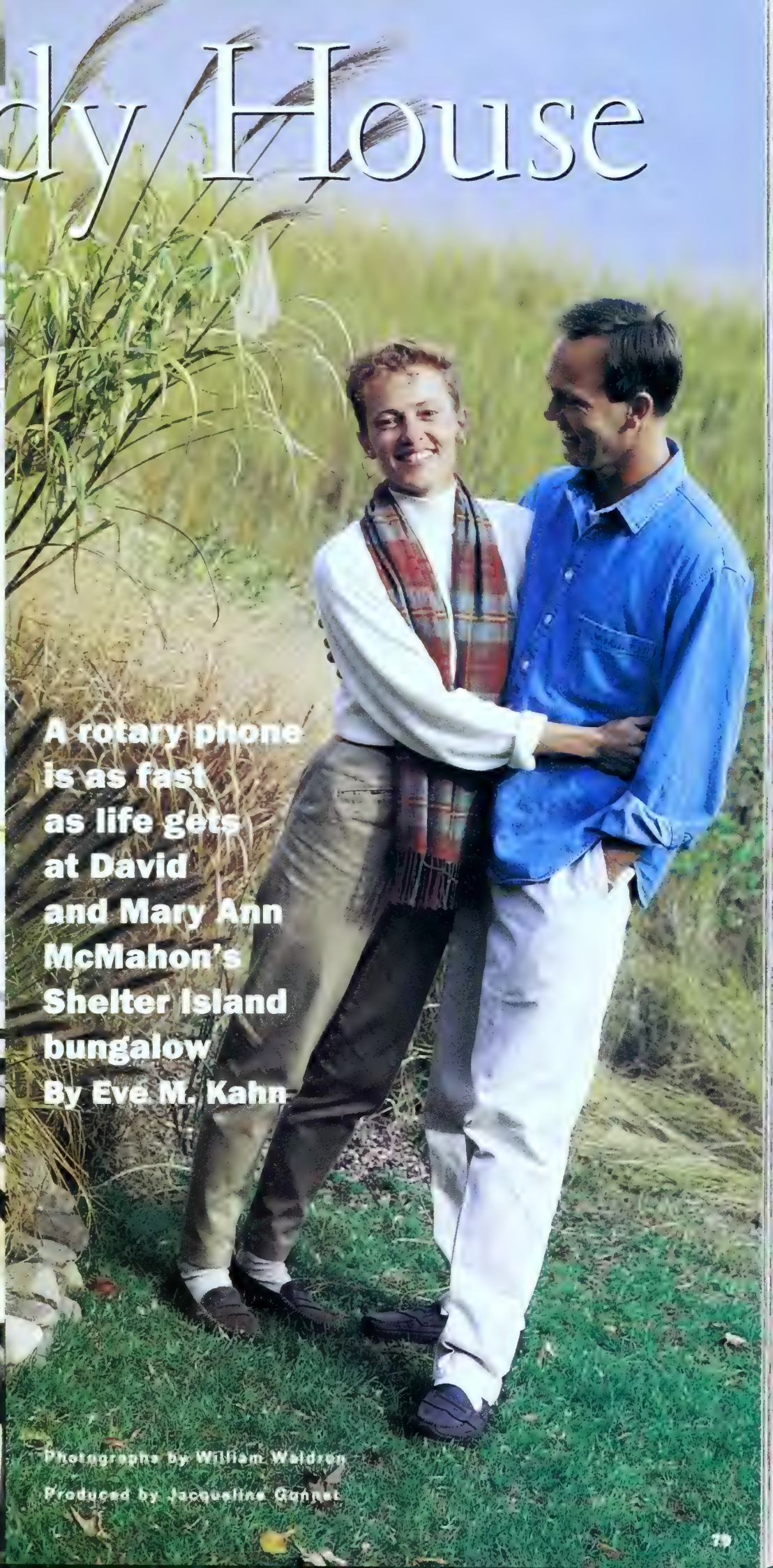
Summer a



"It's what we'd always dreamed of—it suits us," says David McMahon, *opposite*, with his wife, Mary Ann, at their Shelter Island bungalow. The McMahons' first stroke was to open up the house by demolishing the wall between the front porch, *above*, and the living room. The humble furnishings include an Anglo-Indian cane chair. Details see Resources.

Handy House





A rotary phone is as fast as life gets at David and Mary Ann McMahon's Shelter Island bungalow

By Eve M. Kahn

Photographs by William Waldron

Produced by Jacqueline Gannet



A HIGHLY CONDENSED FORM OF Eden: a saltwater bay courses past a quarter acre of lawn; a flag whips and snaps all day on its pole squeezed beside a front porch; those same flag-driving breezes waft through a barely 1,000-square-foot bungalow furnished with rattan, antler candlesticks, seascapes, shells, and Shirvan rugs worn to the color of sand. No style dominates; nothing seems forced; visitors do not worry about where to put up their feet.

David and Mary Ann McMahon own this haven for relaxation on Shelter Island off Long Island's eastern end, and they call it Handy House, not because the name runs in either family but because everything lies within steps of everything else. David, the vice president and director of design of Parish-Hadley, calls its effect "slightly offbeat without being unnerving," and the couple's only regret at the moment is that they'll have to hide a few rafters and studs soon to give the house such modern frills as heat.

The circa 1960 cottage has belonged to the McMahons almost from the day they saw it four years ago, during their first trip to Shelter Island. They had come to visit David's coworker, the late Gary Hager, and casually viewed a few properties for sale. The neighboring shingle-style cottages did not interest them, nor did the ranch houses. They fell instead for this waterfront box of four rooms on concrete block piers, despite bramble landscaping and a rough-wood interior that was painted brown and furnished with plywood cabinets. "It's what we'd always dreamed of," says David. "It suits us."

The American flag flies crisply over the McMahon house, *left,* which sits behind a grassy salt-tolerant garden. *Opposite above:* A harmoniously unmatched set of rattan and mellowed Shirvan rugs furnish the living room. *Opposite below:* The front porch banquette doubles as a guest bed.



isitors do not worry about
here to put up their feet



To preserve its rustic charm yet provide for additions, he gave the house an open central core that can grow. He tore out the wall between the porch and the living room, further illuminated the living room with a new round window in the pediment, separated the kitchen and the living room with a half-wall of barn siding, and left the bedrooms at the back of the house unchanged. He painted the surfaces with a mixture of lime and saltwater, which dries to a thin white that lets the woodgrain show, and with Mary Ann he collected furniture first at the local dump and later at local auctions. Hue and form, not provenance or age, determined purchases, and as more refined replacements arrived, each discovery from the dump was returned to the dump.

Decorative themes gradually evolved. Animalia, for instance: carved wooden owls flank brass dolphin candlesticks on the mantel; gray pheasant feathers burst from a Japanese bronze vase beside the front door; melon-size conch shells lurk on bookcases. Nauticalia also crops up: an anchor salvaged from the bay holds open the front door; colored-glass fishing-net floats imitate smooth fruit in bowls; a ship's wheel, which the previous owners used as a chandelier, now holds clothes hangers in the guest bedroom. Another holdover from the past is the rotary telephone, which Mary Ann tells visitors will give a direct line to none other than Barbie.

When guests drop by—and they often just sail up to the McMahons' dock unannounced—they find David and local handymen working on the new heating system and a new second story; his design calls for lifting the roof to add another bedroom and porch.

Meanwhile, Mary Ann, who is a fashion sales executive, concentrates on the plantings. She has replaced swaths of sand and scrub with lawn and, halfway between





the porch and shore, a lavish salt-tolerant bed of ornamental grasses, daylilies, lavender, lythrum, yarrow, sedum, Russian sage, and salvia. Last winter's violent nor-'easters wreaked havoc on the garden. "Every storm takes a little bit out of you," she says. "Maybe I'll start planting more annuals."

The house, however, has stood firm. Its original owners placed it well past the normal high tide mark, and higher tides flow harmlessly beneath its piers. So every Friday afternoon the McMahons drive out from Manhattan, pull up the shutters, raise the flag, fill the vases with flowers, check on the construction, light the barbecue, and await the docking of the next flotilla of friends. ▲

The essence of summer: a pair of Adirondack chairs and a water view, *left*. *Above:* The McMahons' largest piece of furniture is their late 19th century faux bamboo bedstead.

Rafters and studs will soon be hidden to allow for modern frills like heat

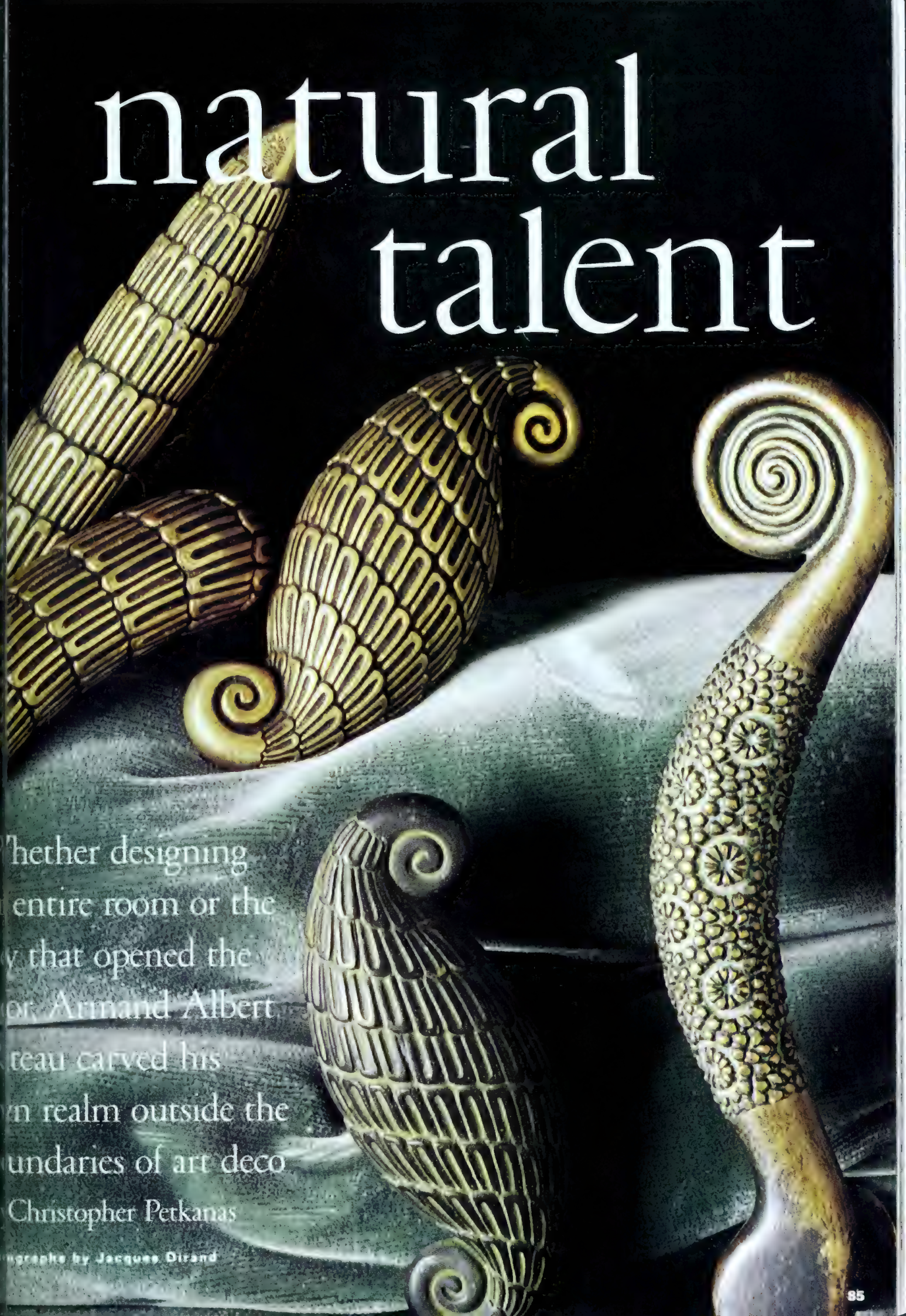


guest bedroom
des a ship's wheel
the previous owners
salvaged from a
son River ferry.
asked that it always
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Christopher Petkanas

ographs by Jacques Dirand



ENGULFED BY FURNITURE OF HIS OWN DESIGN, with its powerful echoes of antiquity and Edenic flora and fauna, Armand Albert Rateau lived on a rarefied level of aesthetic luxury in a six-story Paris hôtel particulier opposite the Seine. While his surroundings shaped and heightened his quotidian existence, they also kept him attuned to the high-pitched needs and desires of his A-list clientele on both sides of the Atlantic. As Rateau's son, François, a Paris decorator, remembers, his father's American patrons were always surprised to see that he lived as well as they did—with alabaster-shaded torchères on pheasant feet, lacquer screens depicting butterflies and greyhounds, and one of his thronelike armchairs of interlocking bronze medallions in the form of fish and shells.

The good life Rateau relished on the quai de Conti starting in 1930, at age forty-eight, was a dividend of being one of the most in-demand designer-decorators of his time. In the heat of the art deco movement, whose chilly interest in





geometry he rejected, Rateau worked in a neoclassical modernist idiom that clients responded to with strong visceral emotion. Metropolitan Museum of Art president George Blumenthal and his wife, Florence; the couturière Jeanne Lanvin; Cole and Linda Porter; Spain's fiercely discerning duchess of Alba—all regarded him as a major artist, with a special talent for bronze,

A 1939 portrait of Rateau, *top left*, by a friend, lacquer artist Jean Dunand, hangs behind a gilt-wood chair designed in 1919 for a ballroom in the New York town house of George and Florence Blumenthal. *Above:* A commode drawer with a gilt-bronze escutcheon and handles in the form of twin birds. *Left:* Rateau's woodcarving workshop, c. 1925.

whose forum happened to be the decorative arts.

Marrying muscular line to exuberant ornament, Rateau insisted on a comprehensive ensemble approach that resulted in his designing doorknobs, desk keys, spigots, sponge dishes, ashtrays, andirons, maid's room furniture, tea tables, hand mirrors—even the perfect little low gilt chair for one's manicurist. Working by commission only, he was not shy about producing the same design for different customers—followers whose support he never took for granted. "Despite hard times which are cruelly attacking all decorators and artists who work almost exclusively for an aristocratic clientele," he wrote in 1936, "I persist in believing that one must above all create models, decors, furniture, objects for a select few, for an elite."

Rateau ved as vell as y of his clients

Drawn to nature in art as in life, Rateau invented a playful anecdotal universe where radiators were hidden behind extravagant grilles composed of his signature butterflies aligned wing-to-wing and where daybeds, built from bronze daisies, were supported on the backs and heads of does. Even when his designs *(Continued on page 115)*







Carved oak armchairs, c. 1931, in faux ocelot, *top right,* feature gilt-bronze medallions representing Africa and the Americas. *Above:* Feline andirons in patinated bronze, 1922. *Right:* The 1922 bathroom for Lanvin is preserved at Paris's Musée des Arts Décoratifs. Under a stucco bas-relief is a bathtub of yellow marble with phoenix-shaped bronze taps.



In art as in life, Rateau was drawn to nature



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Texas Oasis



Votive candles glow in a sheltered open-air dining area just outside the living room at the far end of the pool. Modeled after traditional patios in south Texas, Mexico, and Spain, the main courtyard encloses a garden that supplies flowers, vegetables, and fruit for the family.

Architect Ted Flato and antiques dealer Jack McGregor compose a lush setting for gardens and family heirlooms

By David Dillon **Photographs by Scott Frances** **Produced by Pilar Viladas and Chris King**







1 Pool Court
2 Master Bedroom
3 Breezeway
4 Guest Room
5 Study
6 Living Room
7 Dining Room
8 Kitchen
9 Caretaker's Quarters
10 Oak Court

IT COULD BE A SCENE FROM *OUT OF Africa* or *The Jewel in the Crown:* a walled compound in a grassy wilderness, with a courtyard leading to antiques-filled rooms where after a day of hunting the residents dress for dinner. Except that the wilderness is not in Kenya or India but in a sandy coastal plain in south Texas where the horizon is broken only by occasional clumps of live oak and mesquite trees that provide cover for quail and deer. At the edge of one oak grove, barely fifteen feet above sea level, a couple from San Antonio has created an island of refinement that combines the traditions of the Mexican hacienda and the Texas cattle ranch with a romantic classicism imported from Boston, Philadelphia, London, and Paris.

In the beginning, says architect Ted Flato, a partner in the San Antonio firm Lake Flato, the compound was going to be spare and rustic, "like a monastery, with the bedrooms forming a kind of cloister." He sited it among century-old oaks and then constructed an adobe-like wall to fend off the open plain, as pioneers would have done. Linked pavilions with pitched roofs and corner fireplaces flank two courtyards, the larger of which contains a swimming pool bordered by gardens designed by landscape architect James Keeter.

While prototypes for such a plan abound in Mexico and south Texas, Flato and his partner, David Lake, took some of their design cues from the Alhambra in Granada, especially from the Court of the Pool at the Generalife, a royal retreat overlooking the Alhambra proper. The dimensions of the main courtyard at the Texas ranch —forty by ninety feet—are similar

The shade cast by live oaks shown in the plan, *left*, helps keep the house comfortable during the summer, as do latticed gates and covered walkways, *above left*. Artist Michael Tracy designed the stained pine bench and the raffia chairs. Details see Resources.

Heirlooms add refinement to the ranch aesthetic





In the living room, *top,* Victorian papier-mâché armchairs and an American Empire sofa in Brunschwig damask stand in front of a French wallpaper screen. *Above:* Upholstered pieces from a former family house are arranged under an English Argand chandelier; curtains frame a lamp-bearer made by Humphrey Hopper in 1809. A 1974 Janet Fish painting hangs above the fireplace. *Left:* Bedrooms catch southeast breezes.



American Empire klismos chairs in the dining room, *above*, harmonize with a classical armoire, c. 1805. The English tea table between custom sofas in Cowtan & Tout chintz is an heirloom. *Below:* Live oaks screen the house, making it nearly invisible in the flatlands. *Opposite above:* Spanish colonial chairs contrast with industrial pipe and stainless steel in the kitchen. *Opposite below:* Two paintings by E. E. Cummings, c. 1950, flank a traditional southwestern corner hearth in the master bedroom. Floral chintz from Cowtan & Tout.

to those of the patio at the Generalife, as is the layout of a long mirrorlike pool framed by lush plants and low buildings. Flato specified simple materials, including blocks of caliche (adobe made without straw), concrete floors, cedar posts, and corrugated-metal roofs with wide awnings extended below the eaves—all staples of the local ranch vernacular. The bedroom pavilions are cubes with twelve-foot ceilings for coolness, precisely oriented to catch prevailing southeast breezes off the Gulf of Mexico.

Between design and the start of construction, the clients sold their Mediterranean-style house in San Antonio. Unwilling to put the past into storage, however, they made arrangements to move their eclectic collection of antique furniture to the ranch. What the architect had conceived as a casual retreat for shooting parties suddenly became a primary residence, to be used for serious entertaining as well as family gatherings and sport.

Working with Houston antiques dealer Jack McGregor, the owners furnished their new house with nineteenth-century American, English, and French antiques and a mix of heirlooms and recent acquisitions. The living room evolved into a kind of grand salon, complete with damask curtains from Colonial Williamsburg, Victorian papier-mâché chairs from London, an Empire sofa made in Boston, and a French folding screen covered in an early nineteenth century scenic wallpaper. The dining room was splendidly outfitted with a classical mahogany armoire and sixteen Empire klismos chairs from Philadelphia. Muted colors and simple finishes gave way to strong reds and yellows and richly



Century-old live oaks give the new house a so

patterned damasks and Aubussons. Only the kitchen retains a spartan ranch aesthetic.

"After being outdoors all day hunting and riding, the owners wanted something cozy and soft to come back to," explains McGregor. The house is filled with surprising juxtapositions—raw and refined, rustic and elegant—that frustrate a quick stylistic read. Not everything falls neatly into place. By conventional standards, some pieces are too big or too assertive for their surroundings; others fit into Flato's spare white volumes as though they had been made for them. But because this is a house rather than a museum, these incongruities only add to its charm.

Unchanged from the first design sketches is the delicate relationship of architecture to the land. Despite the tabletop terrain, the building is nearly invisible from a distance. Two gigantic oaks screen the entrance and project an image of protective enclosure. Three more shade the walls and courtyards, giving the house a native pedigree to complement the imported historical ones. Breezes flow through the latticed gates and screened French doors that open directly onto *(Continued on page 115)*



tern pedigree

DESIGN ANALYSIS



SHADES OF GOLD

To give a luxuri shimmer to the around his sittin room mantel, N Marshall ragged surface with oliv glaze before laye it with graduate gold stripes— "far less static t regular widths." Applying metalli powder "pounce with a stenciling brush, he achiev shaded effect. C hatching in pale and white pencil a subtle dimensi The linear theme carries over onto everything from graining on the table to the carp a Patterson, Fly & Martin design that "testifies to the orderly influ of stripes." Deta see Resources.

STRIPES



Four decorators strike up the bands

By Margot Guralnick

Photographs by Michael Mundy

Produced by Carolyn Sollis

BOLD STROKES On the same weekend Windsor Castle was burning, HG contributing editor John Ryman was wielding a paint roller and imagining his one-bedroom apartment as a "stately hideaway for a royal retainer." He painted the walls a vivid yellow and then applied roller-width heraldic stripes of terra-cotta—"a golden rather than glaring color combination"—that suggest monumental scale in a tiny place. To avoid a jail-bar effect, he painted the lower third of the walls terra-cotta as a backdrop for draped silk rayon. Hammered in place with custom leaf-capped nails, the fabric softly echoes the lines of the stripes and lends the room a regal flourish.



DESIGN ANALYSIS

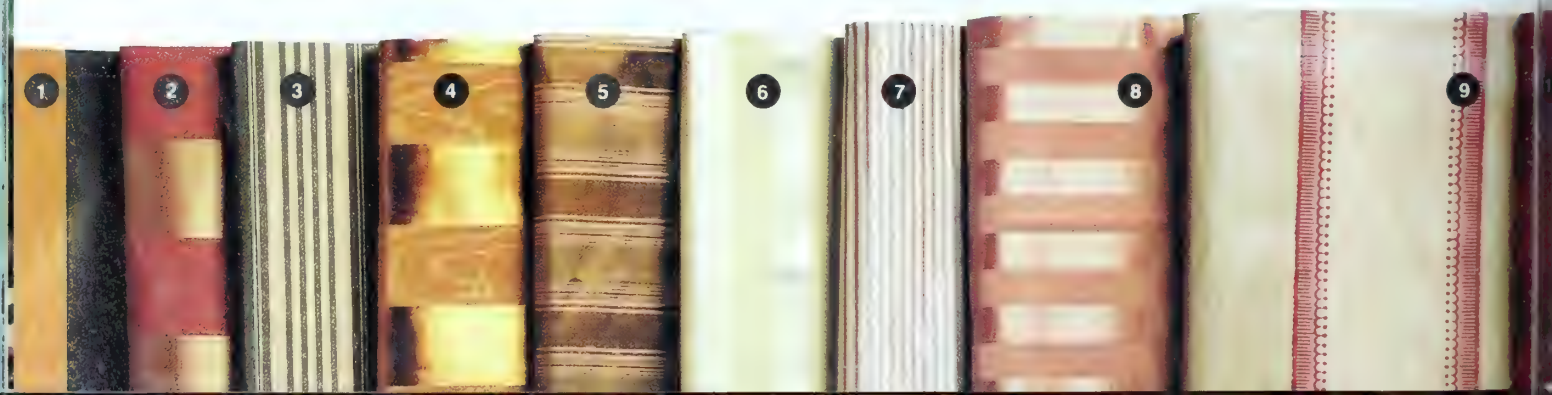
◀ MUTED METALLICS

Remaining true to the style of his client's period living room without being pedantically historicist, Jed Johnson covered a Herter Brothers settee and armchair in an olive and caramel silk stripe—"an unconventional choice that gives the low furniture a considerable lift." The palette was picked out from the Ushak carpet, the first piece purchased for the space. Vertical stripes in the cove—a legacy from the previous owner—echo the upholstery pattern and direct the eye up to the stenciled ceiling.

LINEAR TROMPE L'OEIL ▶

When Craig Raywood set out to create a music room for New York's Royal Oak Showhouse, he envisioned musical staffs on the walls. Opting for richer harmonies than flat color can provide, he had painter Sylvie Michel fill in the lines with glossy tortoiseshell and ivory. A mantel of stainless steel and an ebonized mirror frame provide bold counterpoint to the trompe l'oeil—as do framed music-related ephemera which Raywood arranged "like notes against the stripes."

Forecast: this season's emerging stars are striped fabrics in autumnal tones highlighted with a subtle sheen—the urbane alternative to fussy pattern





A sampling of the latest striped fabrics. Details see Resources.

Dwelling Ou

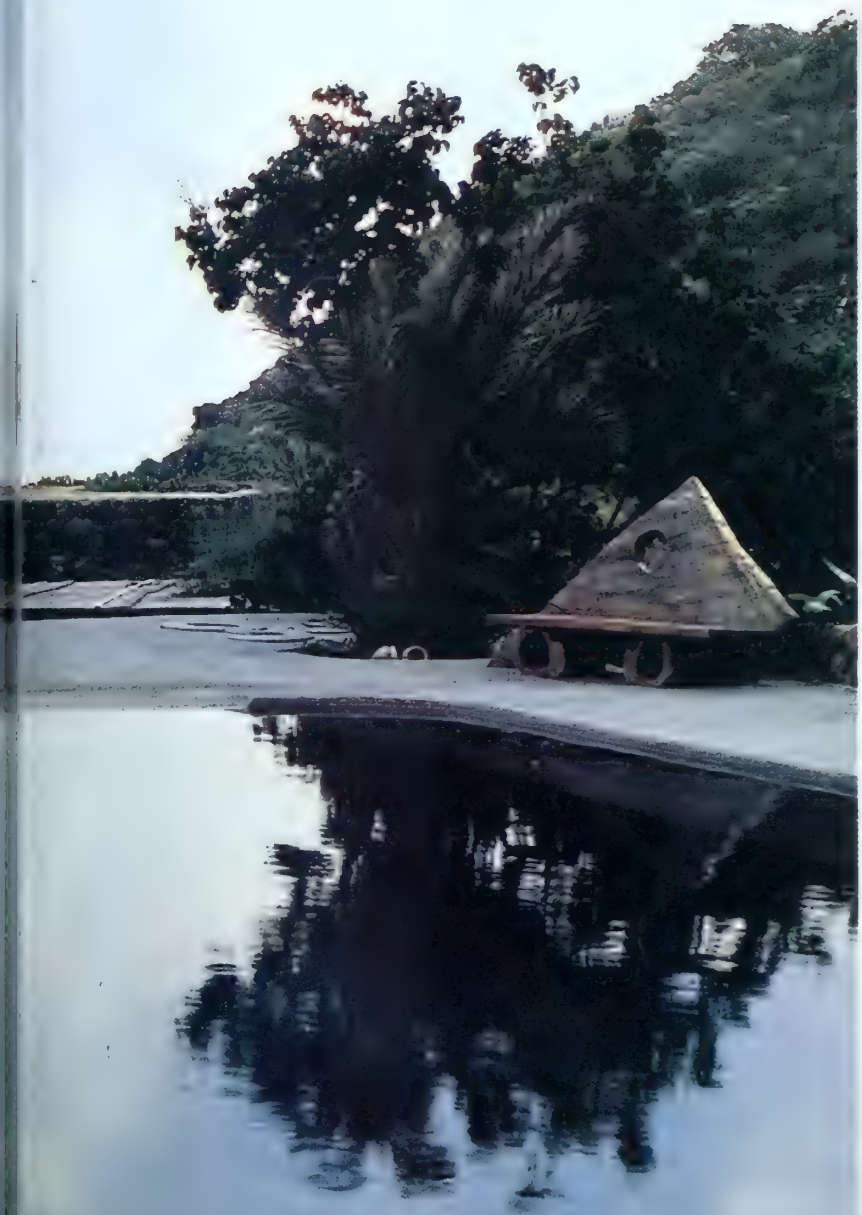


Fabrizio Ferri's new pool, designed with architect Gabriella Giuntoli, reflects the Mediterranean sky at the photographer's Pantelleria retreat. *Opposite:* Ferri with his daughter, Marta. His clothing by Industria. Details see Resources.

of Time

Fabrizio Ferri photographs the house he restored in the ancient landscape of Pantelleria

By Wendy Goodman







SIX YEARS AGO FABRIZIO FERRI FELL IN LOVE. The Italian photographer lost his heart—and some say his head—when he decided to buy sixty acres at the foot of a mountain on the rugged volcanic island of Pantelleria between Sicily and Tunisia. The property, in the nearly deserted interior of the island, contained the abandoned ruins of two small villages, dwellings with an ancient air in a biblical landscape.

Ferri, a great bear of a man who radiates a dreamer's charm and a pragmatist's intelligence, has claimed his life's considerable successes with conviction. "Everyone has always thought I was crazy," he says with a laugh, "first to open Superstudio in Milan, then Industria studio in New York—during a recession. And then to buy a house on the wrong side of the island!"

Superstudio, now nine years old, and Industria, which opened two years ago, have become meccas for the fashion industry's elite, setting a new standard for a major photo studio. As for his land on the "wrong" side of the island, away from the more populated resort area overlooking the sea, Ferri has again proved to be a brilliant pioneer. He has embraced a setting of unequaled natural beauty. The reverent restoration he accomplished with Pantelleria architect Gabriella Giuntoli preserves the timeless character of the place: even the swimming pool, so perfectly sited, looks like a spring born from the sea.

As you approach Ferri's place for the first time,







The stone walls and rounded by the po *above*, m up the m house. *Opposite:* living roo was once mill. *Bel from left:* Dining ar off the pa Marta re in Renat Varela's "canoe." amphora the bathr window.

"The arches were made to allow the mules to circle around the mill"





















Beyond Ferri's compound, *opposite*, terraces built from volcanic stones climb Passo del Vento. The island's architecture and its countryside are a visual record of the efforts successive waves of settlers have made to adjust to the arid, windy climate. *Clockwise from bottom left:* Stone circles and low walls protect plants and trees from the wind. Lemons and sour cherries from Ferri's garden. Cushions in a bold print against the stone walls of Ferri's house. Tunisian jars used to catch octopus. Lace curtains in a metal door in a nearby town. Wildflower and grasses on the mountainside. Antique tiles in town. An agave plant.

"Men spend their lives piling stones together
and moving them, redesigning
the whole island"



"On Pantelleria men have gotten along with nature in spite of nature herself"



your eyes travel up the mountain, terraced with volcanic stone walls and covered all the way to the summit by wild sage, grasses, and Queen Anne's lace, ruffled by the wind. Only gradually do you realize that the organized masses of stone with undulating tops are the structures that make up Ferri's compound, perfectly camouflaged in an incredible sweep of land.

Pantelleria has been traversed and occupied for centuries, first by the Phoenicians, then the Egyptians, followed by the Greeks and Romans. "Everybody has been through here," muses Ferri, "and the first thing that hits you is the effort that men have made to stay on this island, to the point that you almost wonder why. Because everything works against you here—the wind, the sea, the earth itself. Men have gotten along with nature in spite of nature herself." Ferri points out that the islanders had to come up with new ways of cultivating plants—encircling olive and orange trees with stone walls and putting grape seedlings in deep holes in the earth—to protect them against the strong winds. "Men spend their lives piling stones together and moving them from the fields, redesigning the whole island," he says. "It's completely redesigned by man's hand."

The aesthetic of Pantelleria's unique dammusi architecture is also a byproduct of problem solving. Because there is so little wood, islanders built their houses and farm buildings of native stone with thick walls and vaulted ceilings. "You look at the arches carved into the walls of my living room," Ferri continues. "They are not decorative. They were made to allow the mules to circle around the mill inside the house. They couldn't make the room wider because of the technique they use to build the roof."

What Ferri calls the "motherly" shape of the roofs was devised to make it easy to collect precious rainwater and to keep the interiors cool by allowing the hot air to rise. "What you discover here is this incredible encounter between intelligence, logic, and architecture, which is still the most glorious thing to look at, you know. It rarely happens," he says.

The walls inside, as well as some of those outside, are painted in tones that embody various colors when seen in the shade. "The gray we picked is actually the color of white in a shadow," Ferri explains. "The pink is a shadowed pink with lots of gray in it." This palette was chosen to accentuate the feeling of the *(Continued on page 116)*

Ferri with Francesco Belvisi, a friend and neighbor, *above*, and his mule. *Opposite:* copper lan from Ferri Industria l lights the dinner tabl on the por Everything in the hous simple and functional, keeping wi Ferri's cre "Nothing is designed



Hunt Country Simplicity



Antony Childs was collecting 19th-century English furniture before he bought his c. 1880 stone house, *opposite*. But when the time came to decorate his living room, *above*, he mixed William IV armchairs with older and newer pieces, from 18th-century walnut side chairs to Rose Tarlow–Melrose House club chairs in Donghia fabric and a George Smith ottoman in Clarence House fabric. Details see Resources.

ashington decorator ntony Childs sses down for his use in rural Virginia

Amy Fine Collins

graphs by William Waldron

ced by Jacqueline Gonnet





LONG BEFORE DECORATOR ANTONY CHILDS EVER laid eyes on his Virginia country house, it already had a kind of Platonic existence for him. "Fifteen years ago I bought English marble garden sculptures of Winter and Summer for the pool behind my house. But I had no house, and I had no pool!" A few more years passed, and stirred by the same vision, he began buying William IV furniture in England because "it was unpopular and therefore affordable." Finally, some years later, he found the "house I always wanted"—a two-story stone dwelling with a sternly symmetrical American Gothic façade, situated on ten pastoral acres less than an hour from his city house in Washington, D.C.

Two days before renovations were scheduled to begin, catastrophe struck. "A vagrant who wanted to keep warm started a fire. The interior went, the roof caved in. When it was over, all that remained were three stone walls," relates Childs, speaking with surprising equanimity about an episode that, in his life, must seem akin to the burning of the Alexandrian library. In addition to sending his dreams up in smoke, the calamity laid bare the modest house's strange secret: when originally built, about 1880, it had been clapboard. "About twenty years after its construction, the family, who must have been tenants working a nearby estate, enclosed the whole house in stone to show off their new affluence. I had always wondered why the windows were so deep."

Drawing a breath, Childs recalls, "At this point I had no choice but to take three giant steps backward." Liberated by the fire to summon up his phoenix any way he wished, he completely redesigned the floor plans and everything else, down to the doorknobs. (Unaffected, of course, were the furnishings, which simply had to languish a few more years in storage.) Architecturally, he wound up with a self-contained first floor—"You could just live there if you wanted"—composed of a living room, dining room,



study, kitchen, and master bedroom which gives onto a white-pillared loggia. (''Do you see why I'm in a bad mood on Sunday night when I return to the city?'' he asks rhetorically.) And on the second floor, positioned behind twin dormer windows, he created two guest rooms—''exactly as many as one needs.''

Despite his penchant for furniture dating from approximately the same period as the house, Childs says he did not want it to be a ''restoration.'' In the public rooms, he arranged unfussy oak chairs and tables against walls painted a ''scrubbed or pumice white'' and wide-plank floors stained the ''color of Virginia mud.'' Speaking of his sunlight-suffused living room, Childs says, ''When you have five French windows facing gardens, a pool, and meadows, the outdoors becomes the important decorative element. It's a shame to get too complicated inside.'' Childs-style simplicity in this case means a stalwart pair of American oak columns bracketing an austere neoclassical mantel, scroll-back William IV armchairs covered in old leather, and a big upholstered ottoman from George Smith ''for lazing about with coffee and the Sunday paper.'' Color enters ''only in the pinks, greens, and ochers of the pillows, Ushak rug, and paintings.'' Tossed purposefully into the living room's Anglo-American mix is one circa 1725 Régence fauteuil, because, he says, ''a French chair will always soften everything around it.'' The most frivolous note struck in this otherwise forthright room—''It's much less dressy than what I do for clients''—is the trompe l'oeil fireplace panel of a fruit basket, painted by artist Dana Westring.

To underscore exactly why he felt compelled to ''undress'' his house, Childs turns to the ground-floor bathroom. ''Look at these windows. They become like landscape paintings,'' marvels the decorator, whose habit of looking at nature through an artist's eye was formed during his years as a painting major at Boston University. ''The *(Continued on page 116)*

In a pastoral setting, says Childs, "it's a shame to get too complicated inside"

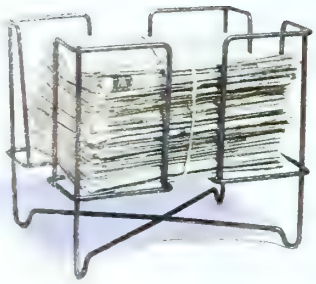


In the dining room, slate tops the William IV oak table base. The sideboard, which holds Childs's silver, is also 19th-century English oak, as are the chairs. Hurricane lamps from John Rosselli, NYC. *Opposite:* On the loggia, Childs's chairs and sofa for Niermann Weeks.

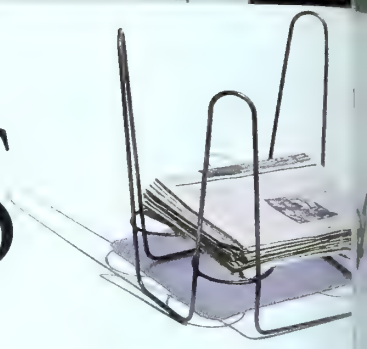
A bronze lamp on a wooden column, *above*, is tucked against the staircase. *Below:* One of two guest rooms—"exactly as many as one needs," says Childs—has Napoleon III slipper chairs in a Cowtan & Tout chintz and an antique English chaise.



The master bedroom, with its 18th-century four-poster, opens onto the loggia. An 18th-century French writing table and Régence–style chair and a Rose Tarlow–Melrose House armchair stand on a French linen carpet from Stark.



SAMPLES

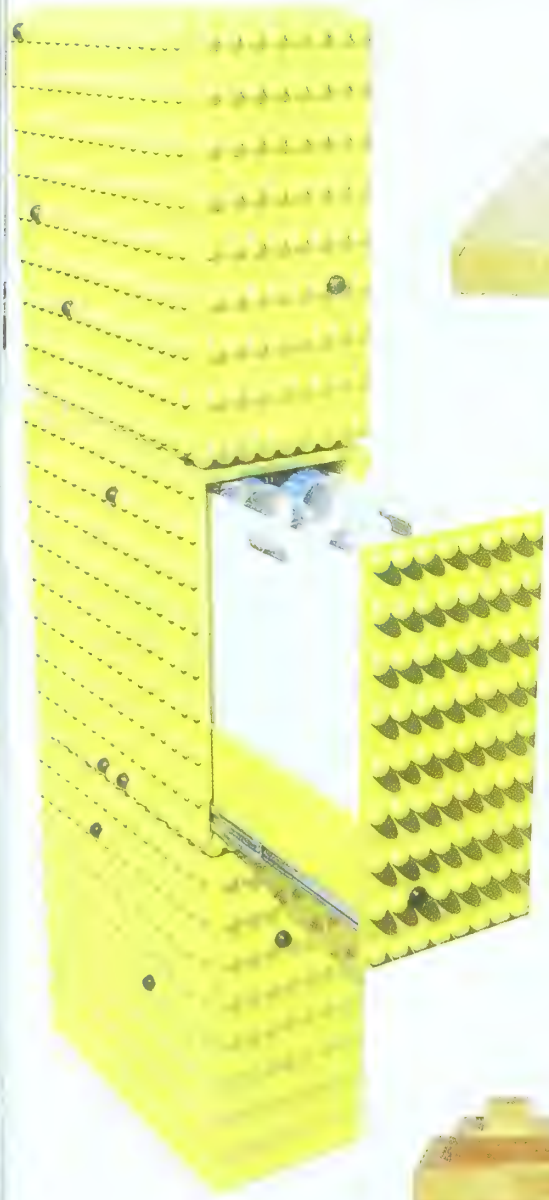


Newspaper Bundler An elevated base makes it easy to tie papers, $60. By Kurt Ossenfort for Terra Verde, 120 Wooster St., NYC (212) 925-4533.

With these inventive designs, you can sort trash without turning the house into a dump

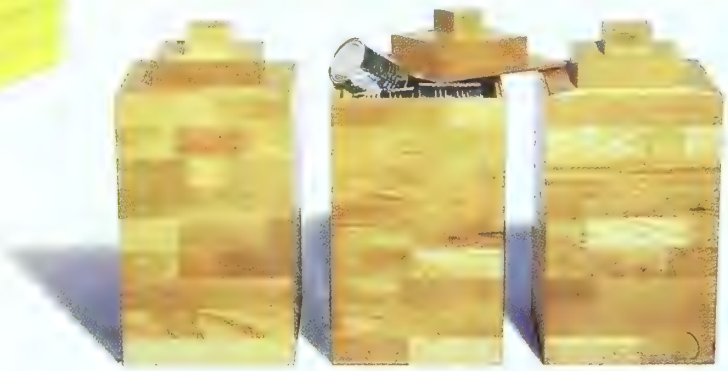
Recycling Ra
The sculptural cast-i
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By Elaine Hunt



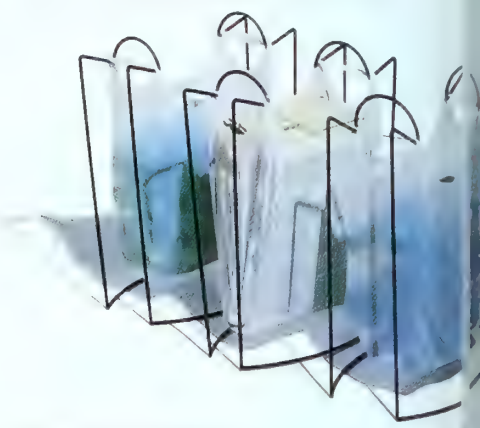


Furniture for Recyclables Haute House designers Dwight Huffman and John Rantanen create couture containers. *Above:* A quilted stainless-steel kitchen island with butcher-block top, $1,900. *Left:* A set of three stackable birch boxes decorated with balls, $3,000. *Below:* Wooden bins made from the salvaged end pieces of oak boards, $230 ea. All units include plastic liners. For stores or catalogue (607) 273-9348.





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Plastic Cylinders Sheets b
John Lonczak of Form Farm roll int
tubes that hold garbage bags, in two size
$13 and $16. For stores (212) 274-8592

'rue to Herself

Continued from page 54) for an answer; when one of her dinner parties coincided with the near-monsoon that knocked the whole city out of commission for a day last winter, she blithely sent around a Manhattan Limo to fetch the guests.

Penney's building has a lot of personal associations. Her aunt used to live there, in what is now Henry Kissinger's apartment, "so I visited there all the time as a child. I have these Proustian memories of Christmas and Thanksgiving." She's made her own apartment there a home—a chic grown-up version of Eloise at the Plaza. Not that her dinner parties are homey affairs. When the young hunk waiters from Glorious Food, outfitted (depending on the hostess's mood) in black tie or blue jeans, glide toward you with flutes of champagne, the decibel level rises, and the glittering lights from a dense thicket of skyscrapers blaze through the dining room window, to be chez Penney on a Friday night in New York is to be in one of the few places that still qualifies as a salon. ▲

latural Talent

Continued from page 87) aren't strictly representational, such as a table poised on the tapered legs of some preening mythical forest animal, they inhabit a zoological world.

Those who cracked Rateau's private world discovered a family man whose idea of celebrating his son's seventh birthday was to invite him on a seven-kilometer walk along the Seine near their house in Bougival in the Paris suburbs. Famously independent, shunning friendships with most designers (Louis Cartier, for whom he created jewelry, and the great lacquer artist Jean Dunand were two exceptions), Rateau believed that work was its own reward. During his richest period of creation, from 1919 to 1929, he derived constant inspiration from the Hellenistic, Greco-Roman, Etruscan, and Roman cultures that fascinated him. Even his preferred metal affirmed his affinity with pre-Christian times, when bronze was prized as a virile material. And to complete the connection with ancient civilizations, he regularly finished his pieces with blue green verdigris.

A happy swimmer against the tide, Rateau was reaching back to antiquity when many of his contemporaries were mining eighteenth-century France. While he preferred humble oak and occasionally ash, beech, and cherry, they favored lush and exotic rosewood, amboyna, and mahogany. Another thing Rateau's creations had going for them, as 1920s expert Alistair Duncan has noted, was charm, a quality not normally identified with the period.

Born in Paris to an Alsatian mother and a Burgundian father who supported his family as a bootmaker, Rateau studied woodcarving at the city's École Boulle, graduating in 1898. For six years he worked on and off for Georges Hoentschel, a decorator and ceramist whose occasional descent into the macaroni excesses of art nouveau no doubt demonstrated to Rateau what he wanted most to avoid. In 1905 he became artistic director of the old-line decorating firm of Alavoine, but turning out reproduction Louis furniture surely didn't thrill him either. The job, however, did allow him to make a critical voyage, accompanied by Cartier, to the ruins at Pompeii, where he must have seen fragments of bronze chairs and stools that fired his imagination.

George and Florence Blumenthal, clients from his Alavoine years, followed Rateau when he went out on his own in 1919. Starting with the celebrated fish and shell chair, which they commissioned for their indoor pool on Park Avenue, the couple became the designer's most important, faithful patrons—even surpassing Madame Lanvin. In the early twenties Rateau created a suite of rooms for the couturière that are landmarks of twentieth-century decoration. The bedroom, hung with blue shantung embroidered with Rateau daisies in silver thread, and the yellow Sienese marble bathroom, with a bas-relief of deer and lush vegetation sculpted by one of his top artisans, Paul Plumet, were reassembled, down to the ocelot toilet seat cover, in Paris's Musée des Arts Décoratifs in 1985. Capping his rapport with Madame Lanvin, Rateau became director of Lanvin Décoration, under whose banner he adorned the Théâtre Daunou with lacy friezes of monkeys and maidens.

It is typical of the loner artist that he didn't belong to any of the Paris salons that would have allowed him to exhibit as a designer at the 1925 Exposition Internationale des Arts Décoratifs. Rateau cleverly skirted the problem by outfitting the couture pavilion with two wrought-iron gates, one mimicking draped cloth, the other in a spidery palmlike motif. Four years later business was so good that Rateau employed 212 craftsmen in ateliers devoted to cabinetmaking, weaving, metal and plaster work, carving, gilding, lacquering, and decorative painting.

When Rateau died suddenly in 1938 of a cerebral hemorrhage, many felt they knew the work but not the man. "To outsiders Papa could seem austere, but he was a bon vivant, serious but not sad," says his son. "The real Rateau was revealed at home in the country with the butterflies." ▲

'exas Oasis

Continued from page 95) flatlands replanted in indigenous prairie grasses and wildflowers.

Daily life revolves around the central courtyard, which suggests a greenhouse without its glass roof. The owners wanted a working garden, not a purely decorative space, so alongside bright clusters of hibiscus, canna lilies, and other flowers they cultivate vegetables, herbs, and fruits, including strawberries and bananas. Water flows through little canals among the poolside garden beds, organizing them into neat rectangles and recalling the acequias, or irrigation streams, of the San Antonio missions and the Alhambra. The merging of trickling water, perfumed flowers, and tropical breezes induces a mood of sweet melancholy calm, like a movement from Manuel de Falla's *Nights in the Gardens of Spain.* Not just a sheltered spot to sun or swim, the courtyard is a place of reflection and renewal. ▲

Dwelling Out of Time

(Continued from page 106) house as an oasis in an arid land. Ferri feels that the clothing and furniture produced under the Industria label reflect a similar philosophy: "When I say that nothing is designed, I mean that everything comes from a memory or a need."

Memory and need echo on throughout Pantelleria. In the countryside and in the small towns the architecture tells the story of the island and the steps people took to exist there. Everywhere there is a straightforward modesty and elegance, sometimes expressed in a patchwork of hand-painted tiles where the owners couldn't afford to cover an entire floor or in a pair of lace curtains in the window of a metal door—an unpremeditated gesture that startles the passerby with its beauty.

Ferri explains the island's mysterious attraction in terms of its creation from an erupting volcano deep in the sea: "Just the relationship between a volcano and the sea, the heat and the cold, fire and water. It started out of this relationship, which you can see as a contradiction or as a counterpoint. Or, as I see it, a relationship between something masculine and something feminine." Then he adds, gazing at the clouds brushing the top of the mountain, "You'll see, this place will grow on you. It has this thing—you can't get enough, you just can't get enough."

Listening to him talk, you come to understand his passion for Pantelleria. You realize that in buying on the wrong side of the island, Fabrizio Ferri has won another gamble. ▲

Composed Cottage

(Continued from page 72) carved neoclassical cypress fireplace is a John McLaughlin abstract painting, and gathered around it is an eclectic collection of furniture: an African stool, two Jacques Adnet chairs from the 1950s in their original Hermès leather covers, two Queen Anne chairs, and an American sofa—"one of those very deep after-lunch sofas of the 1950s" that encourage reclining. The lower halves of the windows are fitted with a curtain of handwoven Amazonian jute reminiscent of those found on the back of caravans in souks. One treads on an extraordinarily large Turkish kilim, a Turkish prayer rug, and a Persian Serab rug. Presiding over the scene, an Inca stone statue and three tall African "noisemakers" in the shape of lances with rattling mechanisms inside. I should mention that the ceiling is at least eighteen feet high. Everything fine fits in this rather flexible plan, with the possible exception of a guest's red, yellow, and green baby seat, which Nahas, much as he approves of its occupant, the four-month-old Willie (son of a Yale pal), would gladly banish.

Nahas's bedroom has the same airy proportions as the living room and the same tall windows overlooking poplars and fields of rye and potatoes. Through a short passage one arrives at the cats' domain, a serene white room with a bed and two sofas. A staircase leads down to the double-height studio. Here one finds the dot paintings of a few years ago which were exhibited at the Holly Solomon Gallery in New York—constellations that resemble stills taken from a satellite video. "The acne period," volunteers Nahas, the knave. And it is the knave who stumbled on a new vein of inspiration. One evening a year ago, he invited several friends to dinner. Rushing and schedules not being part of the Nahas repertory, it was soon ten o'clock. The guests were starving, so Nahas took starfish he had found on the beach, disposed them elegantly on a plate with lemon wedges, crushed ice, and seaweed, and served them as hors d'oeuvres. The group looked up expectantly. They thought, or so Nahas maintains, "If Nabil's serving it, it must be good." One man had skewered a starfish on his fork and was about to put it in his mouth when Nahas called the joke. It was then that he thought to himself, "I must do something with these creatures."

His recent paintings are covered with starfish affixed to wooden boards then painted over in natural pigment sometimes in metallic tones. He uses "sugar stars" and "blue stars"; the first kind is pink and plump, the second is thin and bony and has a prehistoric look: a close-up of the galaxy or the stars in the American flag, as zoetic as Jasper Johns's were graphic. The painting hanging by the door to the living room is a web of starfish, point to point, painted the color of rust, oxidized and powdery. It is almost the same color as the raw liver Nahas has daintily served on a white plate to Skipper, the predominantly white cat in a tartan collar who soon vanishes through a cloud of *Rosa rugosa* into the berry bushes. . . ▲

Country Simplicity

(Continued from page 110) views are so incredible: cows grazing on two hundred acres of meadow. The land across from me is under an easement, so it is all protected. I get the benefit of the scenery but only have to tend those ten acres that are my own." The shapes and colors beyond the windows quietly reverberate indoors in the Sanderson Willow Bough Minor wallpaper and the gnarled chestnut chair.

More stately are the appointments in Childs's bedroom, where an eighteenth-century French desk with coiling legs and an Italian eighteenth-century bed with tall twisting posts introduce elements of torsion to the house's prevailing strict lines. "I took both pieces from my city house," he says. "The bed originally would have been enclosed by a much heavier fabric than the natural silk I've chosen. When I shut the drapery around me—which is easier to do than getting up at night to draw the curtains—I feel as if I'm tucking myself into a paper bag." For a long time Childs's bed lacked its finials. Then one day in Florence he stumbled upon four small giltwood objects two carved as pomegranates, the others as ears of corn. "I knew immediately they had once belonged to the same type of Italian bed," he recalls. When he tried them on his bedposts for size the finials' screws glided into the hole as surely as Cinderella's foot eased into her glass slipper. "You see," Childs concludes, no doubt reflecting on more than bedposts, "if you wait long enough, everything falls into place." ▲

where to find it

OVER

low Bough Minor (#WR7676/1) **wallpaper,** to trade at Sanderson, for showrooms (212) 319-20. Italian Belle Epoque porcelain **basin,** from same, to the trade at Great Western Kitchen & th, for showrooms (818) 781-8549. Colonial ries brass **faucet set** (#853998), from Jado, dealers (800) 227-2734.

YLE

ge 18 Kleinberg Sherrill Love Knot 18-kt gold meil **bracelet,** $445, at Stanley Korshak, las (214) 871-3600. Kleinberg Sherrill roque Crescent 18-kt gold vermeil **bracelet,** at reld, Brookline (617) 566-2577. Kleinberg



errill Remington 18-kt gold vermeil **hoop rrings,** $230, at the Clothes Garden, nnewood (215) 896-7050. Kleinberg Sherrill **aw cloth handbag** with bullhorn handles and amois trim, at Kleinberg Sherrill, 56 East drews Dr., Atlanta, GA 30305, (404) 233-5773. blèmes de l'Europe silk **scarf,** from Hermès, stores (800) 441-4488 ext 1079. Promenade pe (#56089) cotton/rayon **satin on chair,** n Schumacher, for dealers (800) 332-3384. nberg Sherrill silk satin evening **envelope** g with pavé rhinestone buckle clasp, $305, at nley Korshak (see above). Kleinberg Sherrill nted wooden box **bracelet bag** with Love Knot kt gold vermeil clasp, at Spear & Stephens, on Rouge (504) 927-0306. Kleinberg Sherrill **gator bag** with Remington 18-kt gold vermeil sp and Karung snakeskin **dog collar** with 18-gold vermeil love knots, at Kleinberg Sherrill e above). Kleinberg Sherrill reversible silk/shmere **throw** with leather fringe, Kleinberg errill woven **rattan handbag** with Karung keskin trim and Love Knot 18-kt gold vermeil sp, Kleinberg Sherrill **sterling-silver boxes,** at Kleinberg Sherrill (see above).

OD

ge 26 Ceramic **serving bowl,** $185, **condiment plate,** $32, both by Dan Levy. Spinato linen/cotton **napkin,** $28, from Anichini, all at Barneys New York, NYC, Chicago, Cleveland, Costa Mesa, Dallas, Houston, Manhasset, Troy. For other Anichini stores (800) 553-5309. **27** Ceramic **salad plate,** $52, at Barneys New York (see above). Italian ceramic **serving plate,** $38, by Este for Barneys New York (see above). **28** Porcelain **polka dot plate,** by Kathy Ertman, $150, Nuovo Milano stainless-steel **serving set,** by Alessi, $105, both at Barneys New York (see above). For other Alessi stores (617) 932-9444.

WORKROOM

Page 29 Reproduction 1750 comb-back **Windsor chair,** maple/pine scrolled **watch box,** oak/pine/maple **roped bed,** cotton plaid **pillowcase,** all by Jan Blyler Hoffman, similar at J. Blyler Hoffman Wonderful Goods, 412 West King St., East Berlin, PA 17316, (717) 259-7676, the Dilworthtown Country Store, West Chester (215) 399-0560, New England Historical Connection, Wilton (800) 647-5719. For more information on the Americana Artisans Crafts Show, contact Hancock Shaker Village, Pittsfield (413) 443-0188.

GARDENING

Pages 38–39 Where to find **garden gates:** Bow House, Box 900, Bolton, MA 01740; (508) 779-2271 (wooden gates, custom and ready-made). Garden Concepts, Box 241233, Memphis, TN 38124, (901) 756-1649 (wooden and metal gates made to order). Kenneth Lynch & Sons, Box 488, Wilton, CT 06897, (203) 762-8363 (custom wrought-iron gates). Murray's Ironworks, 8632 Melrose Ave., Los Angeles, CA 90069, (310) 652-0632 (cast-iron and wrought-iron gates, made to order). Robinson Iron, Alexander City, AL 35010; (205) 329-8486 (cast-iron and wrought-iron gates, made to order). Seret & Sons, 149 East Alameda, Santa Fe, NM 87501, (505) 988-9151 (wooden and wrought-iron gates, made to order and antique). Timeless Garden, Box 5406, Arlington, VA 22205; (703) 536-8958 (reproduction wooden gates, made to order).

A WRITER'S FOLLY

Pages 42–49 Architecture, by Ernesto Buch, Architect, 37 Edgewood Ave., New Haven, CT 06511; (203) 777-3322. **Construction,** by Marc Olivieri Design-Construction, (203) 263-4619. Custom painted pine Doric **columns and pilasters,** similar to order from Somerset Door & Column, (800) 242-7916, in PA (800) 242-7915. **Woodgraining,** by Robson Worldwide Graining, Fairfax (703) 978-5331. **42** 18th-century English wooden **jardinières,** similar at Bennison, London (71) 730-3370. **43** Applique pour Bibliothèque articulated brass **wall lamps,** from Daniel Meilleur, Paris, to the trade at Randolph & Hein, Los Angeles (310) 855-1222.

TRUE TO HERSELF

Pages 50–57 Architecture and design, by Totah Design, 654 North Larchmont Blvd., Los Angeles, CA 90004, (213) 467-2927. **50–51** Juju **wicker chairs,** Squiggle copper-sprayed **coffee table,** Wave upholstered **settee and armchairs** with alder wood legs, to order from Totah Design (see above). Applause (#2672-02) cotton **velvet on upholstered furniture,** to the trade at Gretchen Bellinger, for showrooms (518) 235-2828. Linen (#2383) **fabric on wicker chairs,** to the trade at Henry Calvin Fabrics, for showrooms (415) 565-1981. Summer (#402) handwoven **silk for shades,** to the trade at J. Robert Scott Textiles, for showrooms (213) 525-1010. 19th-century French **linen rug,** similar at Parviz Nemati, NYC (212) 486-6900 by appt. Swedish Biedermeier **pedestal table,** c. 1840, similar at Lief, Los Angeles (213) 658-1100, (310) 458-4863. Cobalt Bohemian **glass vase,** by David Palterer for Alter Ego, to order at Modern Age, NYC (800) 358-4289, for other stores (800) 869-9163. Custom antiqued-brass **floor lamps,** similar to the trade to order from Phoenix Day, for showrooms (415) 822-4414. **52** Murano glass **chandelier,** by Giò Ponti for Venini, to order at Modern Age (see above), for other stores (404) 664-0600. Fifi leather/alder wood **side chair,** to order from Totah Design (see above). Mignon 1 cherry wood **table with frosted-glass top,** by Daniela Puppa for Fontana Arte, at Diva, Los Angeles (310) 278-3191, for other stores (212) 477-3188. Marcelle Murano glass/gold-plated metal **vase on table,** by Borek Sipek for Driade's



Follies Collection, at Modern Age (see above), for other stores (800) 869-9163. Ms. Kieffer **club chair,** to order from Totah Design (see above). Rochelle (#K721/19) worsted spun-nylon **fabric on club chair,** from Knoll Textiles, division of the Knoll Group, for dealers (800) 445-5045. **53** Lynn Geesaman **photographs,** similar at P.P.O.W., NYC (212) 941-8642. Rainbow Velvet (#98663-19) cotton **velvet on sofa,** to the trade at Scalamandré, for showrooms (212) 980-3888. Prestige (Miel) cut-pile wool velvet **carpet,** to the trade at Stark Carpet, for showrooms (212) 752-9000. **54** Linen (#2383) **fabric on chairs,** to the trade at Henry Calvin (see above). **Hammered-brass vases,** by Josef Hoffmann, 1922, similar at Barry Friedman, NYC (212) 794-8950. **55** Dragon Rouge Limoges porcelain **salad plate,** Louis XV

RESOURCES

Limoges porcelain **dinner plate,** to special-order [illegible]ud-Ceralene, (800) 777-0100. Genova crystal **water and wine goblets,** from Baccarat, for stores or to order (800) 777-0100. Linen **napkins,** at George Henry, Shelter Island (516) 749-4392 by appt. **56–57** Moiré Stripe (#1-2160-59-0) viscose rayon/cotton **fabric on chaise and bed,** to the trade at Westgate Fabrics, for showrooms (800) 527-2517. Sounion **oval mirror** with plastic base, by Matteo Thun for Kartell, at Diva (see above), for other stores (212) 477-3188. Sienna Egyptian cotton **quilt,** Aurora Egyptian cotton matelassé **bed cover,** Ambra Egyptian cotton jacquard **teal pillow sham,** from Frette, for stores (212) 988-5221. Chiffon Sheer (#OG1) **silk for curtains,** to the trade at Archive, for showrooms (510) 489-2928. Summer (#474) handwoven **silk for valances,** to the trade at J. Robert Scott (see above). Orleans (Potivon) cut-pile wool velvet **carpet,** to the trade at Stark (see above). Early 19th century Austrian demilune walnut **side cabinet,** similar at James Peter Jennings, Los Angeles (213) 655-7823.

THE WELL-COMPOSED COTTAGE

Pages 66–73 Contracting and architectural consultation, by Donald Robertson, Box 369, East Hampton, NY 11937, (516) 537-5228. **Landscape architecture,** by Perry Guillot, 55 West 75 St., New York, NY 10023; (212) 496-0496. **68–72** 19th-century Turkish and Persian **rugs,** similar at Vojtech Blau, NYC (212) 249-4525. **68–69** Senanque (#705-1) **linen on sofa,** from Rubelli, to the trade at Bergamo Fabrics, for showrooms (718) 392-5000. 1940s French lacquered wood/sea grass **armchairs,** Adnet **director's chair,** similar at Stéphane Deschamps, Paris (1) 46-33-58-00. Charles X **candlestick lamps,** similar at Erik Vidal, Paris (1) 48-99-28-46 by appt. **70** Regency **sofa table,** similar at Erik Vidal (see above). **73** Provincial **Roman head,** 2nd century, similar at Joel Mathieson, NYC (212) 941-1491.

SUMMER AT HANDY HOUSE

Pages 78–83 Decoration, by David McMahon of Parish-Hadley Assocs., 305 East 63 St., New York, NY 10021, (212) 888-7979. **78–79** Les Papillons Exotiques Cotton Print (#173418.00) **cotton on settee,** to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. **81** Linen Moiré Stripe (#100872.00) rayon/cotton/linen **fabric on banquette pillows,** to the trade at Brunschwig (see above). **82 Adirondack chairs,** from Treillage, NYC (212) 535-2288. **83** Oxford Classic Blue cotton **striped pillow sham** with buttons, from the Ralph Lauren Home Collection, for stores (212) 642-8700.

NATURAL TALENT

Pages 84–89 1925 Perpetual **calendar** in patinated bronze, gilt-bronze **straight doorknob,** both by Rateau, at DeLorenzo Gallery, 958 Madison Ave., New York, NY 10021; (212) 249-7575. **Selected pieces by Rateau,** at Galerie Anne-Sophie Duval, 5 quai Malaquais, 75006 Paris, (1) 43-54-51-16; Galerie Jacques De Vos, 7 rue Bonaparte, 75006 Paris, (1) 43-29-88-94; Galerie Félix Marcilhac, 8 rue Bonaparte, 75006 Paris, (1) 43-26-47-36.

TEXAS OASIS

Pages 90–95 Architecture, by Ted Flato and David Lake of Lake/Flato Architects, 311 3rd St., Suite 200, San Antonio, TX 78205; (210) 227-3335. **Decoration,** by antiques dealer Jack McGregor of McGregor & Co., 2635 Steel St., Houston, TX 77098, (713) 524-9823 by appt. **Landscape architecture,** by James Keeter of J. E. K., Box 691090, San Antonio, TX 78269, (210) 698-0083. **93** English **papier-mâché chairs,** 1850, by Jennens & Bettridge, American Empire **mahogany sofa,** from Boston, c. 1820,. American Empire mahogany curule **stool,** from Boston, c. 1820, Pittsburgh **glass vase,** c. 1840, all similar at McGregor & Co. (see above). Janvry Damask (#10536.02) cotton/nylon **damask on mahogany sofa,** to the trade at Brunschwig & Fils, for showrooms (212) 838-7878. Milton Leaf (#4083-01) viscose/rayon **fabric on stool,** to the trade at Cowtan & Tout, for showrooms (212) 753-4488. American Empire mahogany **round table and chairs,** from Boston, c. 1820, English silver-plated **column lamp,** c. 1870, all similar at McGregor & Co. (see above). **94** American Empire mahogany **klismos chairs,** from Philadelphia, c. 1830, Philadelphia mahogany **armoire,** c. 1805, Boston mahogany **console table** with mirrored base, c. 1820, all similar at McGregor & Co. (see above). La France (#98164-1) horsehair/cotton **fabric on klismos chairs,** to the trade at Scalamandré, for showrooms (212) 980-3888. Bailey Rose (#7181) **chintz on sofas,** to the trade at Cowtan & Tout (see above). **Still-life painting,** by Alexander Pope, 1898, similar at Meredith Long & Co., Houston (713) 523-6671. **95 Paintings,** by E. E. Cummings, c. 1950, similar at Meredith Long & Co. (see above). Ashley (#2570) **chintz on furniture and for curtains,** to the trade at Cowtan & Tout (see above). 1930s American **hooked rug,** similar at Corey Daniels Antiques, Wells (207) 646-5301 by appt. Gilt-bronze/ceramic **lamp,** c. 1870, similar at McGregor & Co. (see above).

DESIGN ANALYSIS: STRIPES

96 Decoration, by Ned Marshall, Inc., 215 East 73 St., New York, NY 10021; (212) 879-3672. Listado flat-weave wool **carpet,** to the trade at Patterson, Flynn & Martin, for showrooms (212) 688-7700. 1930s Italian **mahogany table,** by Paolo Buffa, similar at Fred Silberman, NYC (212) 925-9470. Custom hand-painted **lampshade,** similar to order from Oriental Lamp Shade Co., NYC (212) 832-8190. Etruscan-style **sterling-silver vase,** from Buccellati, for stores (212) 308-2900. 1930s English sterling-silver **cigarette box,** similar at Robert Gingold Amazing Art Deco, NYC (212) 475-4008. Odom **upholstered armchair,** t[illegible] the trade to order from Jonas Upholstery, NYC (212) 691-2777. Custom 19th-century English mohair velvet **pillow,** similar to order at Van Gregory & Norton, NYC (212) 866-4464. **97 Decoration,** by John Ryman, NYC (212) 529-9766. 17th-century Italian-style walnut **armchair,** 19th-century Italian-style walnut **table,** similar at John Koch Antiques, NYC (212) 243-8625. English **Knole sofa,** 1915, similar at Alan Moss Gallery, NYC (212) 219-1663. Chinese porcelain **vase made into lamp,** similar to the trade at Vera E. Imports, Bayport (516) 472-0533. **98 Decoration,** by Jed Johnson of Jed Johnson & Assocs., 211 West 61 St., New York, N.Y. 10023, (212) 489-7840. Custom handwoven filament **silk satin on settee and armchair,** to the trade to order from James Gould Textiles, Riverside (20[illegible] 637-3062. Custom silk **cord on settee and arm chair,** to the trade to order from Tassels & Trims, NYC (212) 754-6000. **Ushak carpet,** c. 1900, similar at Doris Leslie Blau, NYC (212) 759-3715. English, c. 1850, printed wool **shawl on ottoman,** similar to the trade at Cora Ginsburg, NYC (212) 744-1352 by appt. Custom **ottoman,** to the trade to order from Henry B. Urban/Delta Upholsterers, NYC (212) 265-7333. American carved-wood/parcel-gilt **mirror,** c. 1875, similar at Eli Wilner & Co. Period Frames & Mirrors, NYC (212) 744-6521. Japanese, c. 1914, bronze **openwork lamp on desk,** similar at Treasures & Trifles, NYC (212) 243-2723. **99 Decoration,** by Craig Raywood, NYC (212) 452-0406. **Decorative painting,** by Sylvie Michel, NYC (212) 349-3328. **Upholstery,** to the trade to ord[illegible] from Urban/Delta (see above). Custom **stainless steel mantelpiece,** similar to order from Danny Alessandro, NYC (212) 759-8210, Los Angeles (213) 654-6198. Dutch **ebonized mirror frame,** c. 1900, with antique glass, restored by Spiegel Framing & Restoring, NYC (212) 475-5630. 18th and 19th century **manuscripts, documents, autograph letters, and photographs,** similar a[illegible] Kenneth W. Rendell Gallery, NYC (212) 717-1776, Beverly Hills (310) 550-1812. 1820s Danis[illegible] birch **daybed** with mahogany intarsia, similar at Evergreen Antiques, NYC (212) 744-5664. Cuoietto Lucido cowhide **leather on daybed,** at Dualoy, NYC (212) 736-3360. Custom **armchair** designed by Craig Raywood, similar to the trade to order from Urban/Delta (see above). Custom Therese glass/metal **guéridon,** to the trade to order at John Boone, NYC (212) 758-0012. Cashmere **blankets,** at Cashmere-Cashmere, NYC (212) 988-5252, Chicago (312) 337-6558. English brass/mahogany **tripod table,** similar a[illegible] Ann Morris Antiques, NYC (212) 755-3308. Antique **Aubusson rug,** similar to the trade at Stark Carpet, for showrooms (212) 752-9000. **9[illegible] 99 Fabric sampler: 1** Marigny (#P1968-05) viscose taffeta, to the trade at Pierre Frey, for showrooms (212) 355-6700. **2** Barcelona



(BARC-03) cotton/rayon, to the trade at Kirk ummel, for showrooms (212) 477-8590. **3** Riga oven Stripe (#16112.00/7) cotton, to the trade Brunschwig & Fils, for showrooms (212) 838-78. **4** Malmaison (#4347/30) cotton/rayon, to e trade at Manuel Canovas, for showrooms 12) 752-9588. **5** Park Avenue Stripe (#5190-1) k taffeta, to the trade at Rose Cumming, for owrooms (212) 758-0844. **6** Pekine (#30287-) viscose/cotton, to the trade at André Bon, for owrooms (212) 355-4012. **7** Chambord Taffeta C2-501-5) silk, to the trade at Christopher rman, for showrooms (212) 644-4100. **8** egant (#ELEG-04) cotton/silk, to the trade at k Brummel (see above). **9** Sackville Stripe NCF 600/05) chintz, to the trade at Osborne & tle, for showrooms (203) 359-1500. **10** almaison (# 4347/06) cotton/rayon, to the trade Manuel Canovas (see above). **11** Voltaire ipe (#C2-1201) silk taffeta, to the trade at ristopher Norman (see above). **12** Chantonnay ipe (#103391) silk taffeta, to the trade at wtan & Tout, for showrooms (212) 753-4488. Oviedo (#2971/004) cotton/rayon jacquard, to e trade at Yves Gonnet Fabrics, for showrooms 12) 758-8220. **14** Malmaison (#4347/57) tton/rayon, to the trade at Manuel Canovas e above). **15** Amberline (#33181/3-0) wool/ en, to the trade at Clarence House, for owrooms (212) 752-2890. **16** Durango (#A101-silk/polyester taffeta, to the trade at Carleton V, showrooms (212) 355-4525. **17** Dundale F334/04) wool, from the Designers Guild dall Collection, to the trade at Osborne & Little (see above)

DWELLING OUT OF TIME

Page 101 Boxy cashmere **sweater,** cotton roll-neck **long-sleeved T-shirt,** white **jeans,** from Industria, similar at Bergdorf Goodman, NYC; Ultimo, Chicago; Fred Segal, Los Angeles. **107** Copper/glass **lantern,** from Industria, available in Europe only, for stores (212) 366-1114

HUNT COUNTRY SIMPLICITY

108–113 Decoration and selected antiques, from Antony Childs, Inc., 1670 Wisconsin Ave., Washington, D.C. 20007; (202) 337-1100. **108–09** Lambertus (#361) **club chairs,** to the trade at Rose Tarlow - Melrose House, for showrooms (213) 651-2202. Toulon (#6330-30) rayon/linen **fabric on club chairs,** to the trade at Donghia Textiles, for showrooms (800) 366-4442. Custom Empire Stool **ottoman,** to order from George Smith Sofas & Chairs, for dealers (212) 226-4747. Beaugency (#13785) wool/cotton/rayon **fabric on ottoman,** Silver Jubilee (#32611/B) **cotton panels for curtains,** to the trade at Clarence House, for showrooms (212) 752-2890. 19th-century American oak **column,** similar at Marston Luce, Washington, D.C. (202) 775-9460. **110** Loggia painted farmed-poplar/sand-finished **armchairs** (#1792), **side chair** (#1692), and **sofa** (#1892), by Antony Childs for Niermann Weeks, Twig (#2192) **steel tables** with slate tops, from Niermann Weeks, all to the trade at John Rosselli International, NYC; Ainsworth-Noah & Assocs., Atlanta; Kirk Brummel, Chicago; A. Rudin, Los Angeles; J. Lambeth, Washington, D.C., for other showrooms (410) 224-0133. **110–11** Louis XV–style silverplate/glass **hurricane lamps,** to the trade at John Rosselli, for showrooms (212) 737-2252. Print stripe (#9682) **cotton on chairs,** to the trade at Duralee Fabrics, for showrooms (800) 275-3872, in NY (212) 752-4040. **112** Reproduction bronze **bouillotte lamp** with tole shade, to the trade at Marvin Alexander, NYC (212) 838-2320. Squiggle (#5606) **chintz on slipper chairs and chaise pillow,** to the trade at Cowtan & Tout, for showrooms (212) 753-4488. French mohair **throw on chaise,** similar at the Jane Wilner Shop, Washington, D.C. (202) 966-1484. 19th-century Italian **painted pine bedstead,** similar at Marston Luce (see above). **112–13** Natural (#1-2498/05/0) handloomed Indian **silk for bedhangings,** to the trade at Westgate Fabrics, for showrooms (800) 527-2517. Luxe Calf (#LU27) **leather on Regence-style chair,** to the trade at Edelman Leather, for showrooms (800) 886-8339. Churchill (#3-129) **upholstered armchair,** to the trade at Rose Tarlow–Melrose House (see above). Cashmere French linen-pile **carpet** with companion border, to the trade at Stark Carpet, for showrooms (212) 752-9000

RESOURCES

Page 118 Variations (#9960/87) viscose/cotton **moiré stripe,** to the trade at Nobilis-Fontan, for showrooms (908) 464-1177

TIMELESS ROOMS

Page 120 Decoration, by Robert Denning of Denning & Fourcade, 111 East 56 St., New York, NY 10022, (212) 759-1969

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OSTMASTER: Send address changes to ouse & Garden, Box 53916, Boulder, CO 80322.

Printed in the USA

Dine with the Medicis!

FLORENTINES

A Tuscan Feast

By Lorenza de'Medici

Illustrations by Giovanna Garzoni 1600-1670

From the splendors of the Medicis to the rustic tables of Tuscan peasants, here is a fruit-to-nuts journey that includes ancient recipes, classic paintings and delicious anecdotes.



"Charming...the raison d'être of this volume is the still-life paintings... all the recipes beg to be tried at once."

— *The New Yorker*

Full-color illustrations throughout

Books Make Great Gifts

RANDOM HOUSE

TIMELESS ROOMS



DATE Mid 1970s
PLACE Westchester County, New York
DECORATOR Robert Denning of Denning & Fourcade in New York City
BIO With his partner, Vincent Fourcade, who died late last year, Denning perfected a look of worldly yet comfortable elegance, with lots of color, rich textures, elaborate curtain and paint treatments, and traditional architectural detailing.
SETTING A dining room in an eighteenth-century house with very low ceilings. "When you can touch your ceiling—and you're short—you're in trouble," says Denning. "But what you don't do to a low ceiling is ignore it by painting it white and hoping no one will notice. Find the ideal in something not ideal." Upholstering the ceiling in a cotton print and installing oversize crown moldings dramatized the room's proportions. Built-in cupboards, which contain china and crystal for the table, were camouflaged by marbleized doors hung with Chinese flower prints.
ELEMENTS The owners' nineteenth-century French country furniture was already there. "They bought it in the heyday of French provincial. We used the last of it here," explains Denning. A quilted rose-patterned Liberty cotton covers the walls. The Chinese prints, bought by a previous decorator, "looked dreary in the guest room," says Denning. "They don't look dreary here." Shirred curtains, the only ones in the room, adorn the French doors, including, wittily, the pair with mirrored panes.
LIGHTING Fringed floor lamps, which Denning love because they add a flattering light—"Candlelight alone gives people circles under the eyes"—and Argand lamps on the sideboard.
FLOOR PLAN "There is none," quips Denning. "You can barely get around the table."
COLOR SCHEME "Multi."
DECORATOR'S ASSESSMENT "The height of you ceilings is like the size of your waist—you have to liv with it. We took a very common problem and, by making the room as cozy as possible, turned it into a charm instead of a disease." **Details see Resource**